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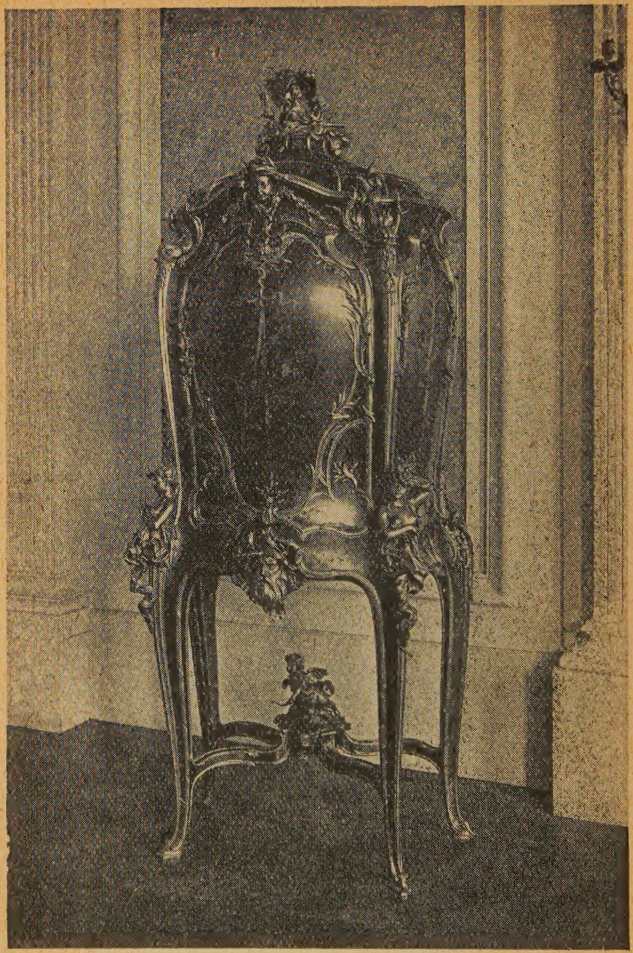

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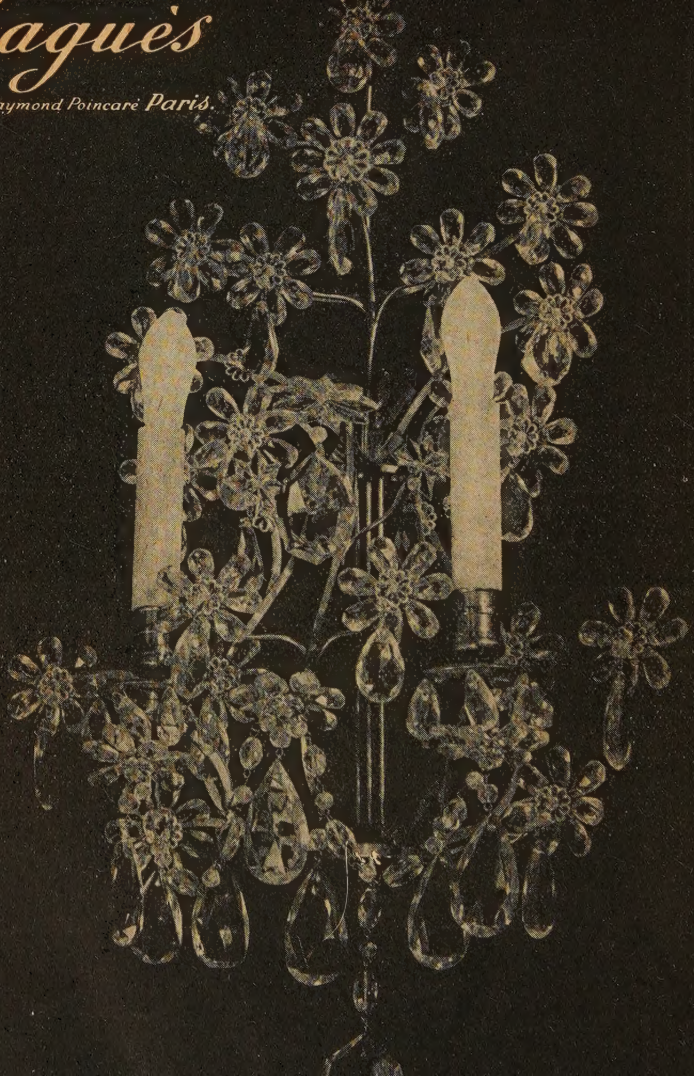

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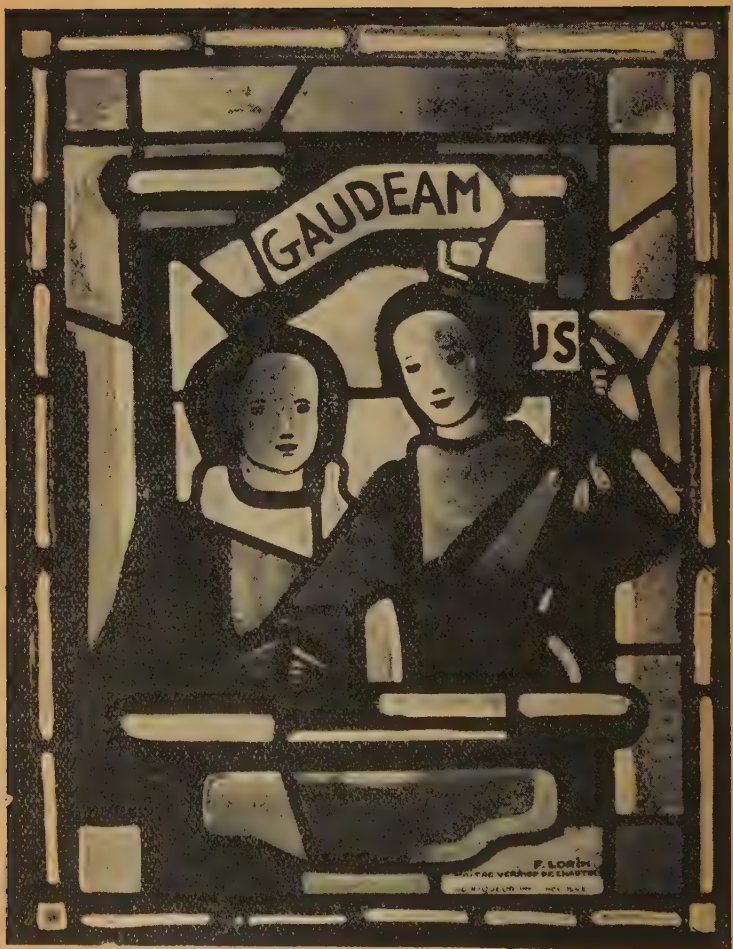

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A COMPANION TO THE LOUVRE

A VISIT TO THE PRESENT COLLECTIONS IN THE LOUVRE MUSEUM PARIS

OPEN 10 a. m to 5 p. m.
except Tuesdays and Holidays

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GROUND FLOOR
REZ-DE-CHAUSSÉE

A. Vestibule Denon
B. Salle du Manège
(Tickets, Sale of books, post cards, etc.)
(Billets, livres, guides, etc.)
C. Galerie Mollien et escalier Mollien
D. Galerie Daru
E. Escalier Daru
F. Gallery of antique mosaics
Galerie des mosaïques antiques
G. Salle du Sphinx (antique sculpture)
Sculpture antique

H. Roman sculpture
Sculpture romaine
I. Early christian sculptur.
Sculpture chrétienne
J. Greek funerscry sculpture
Sculptures funéraires grecques
K. Roman sculpture
Sculpture romaine
L. Archaïc greek sculpture
Sculptures grecques archaïques
M. Greek sculpture
Sculpture grecque
N. Salle des Cariatides (greek sculp.)

O. Greek sculpture
Sculpture grecque
P. Egyptian antiques (Mastaba)
Antiquités égyptiennes
Q. Egyptian art
Art égyptien
R. Salle Henri IV (Egyptian sculpture)
S. Assyrian sculpture
Sculptures assyriennes

In the foreground, the Avenue de l'Opera leads to the PALAIS DU LOUVRE, which is one of the largest and finest museums in the wored.

FIRST FLOOR
1er ETAGE

1
2
3
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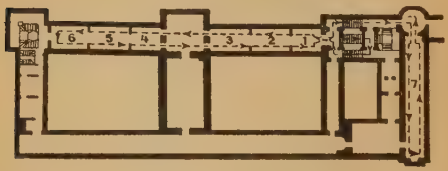
5
6 } Picture Galleries
Galeries de Peinture

7 . Galerie d'Apollon



— Grande Galerie —

PAVILLON "LA TRÉMOILLE"

Sculpture of the Middle Ages, Renaissance and Modern Times
Sculptures du Moyen-Age, Renaissance et Temps Modernes

A. French Sculpture : Romanesque Period
Sculpture Française. Période Romane

B. id. Gothic Period : XIII and XIV cy
Période Gothique : XIIIe et XIVe siècles

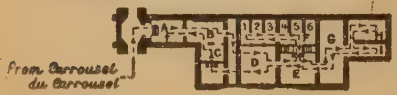
C. id. XV and XVI cy
XVe et XVIe siècles

D. French Sculpture XVI cy.
Sculpture Française XVIe siècle

E. Italian Sculpture
Sculpture Italienne

F. Terrase Gallery. Foreign Sculpture
Galerie de la Terrasse. Sculpture Etrangère
- 1.2. Flemish
- 1.2. Flamande
- 3. German
- 3. Allemande
- 4.5.6. Italian
- 4.5.6. Italienne

G.H.I. French Sculpture XVII cy
Sculpture Française XVIIe siècle



THE LOUVRE · Porte La Tremoille and view of long Gallery facing the river.

THE COLONNADE, Bury Fernacre (general view)

HISTORY OF THE LOUVRE

A fortress was built near the river in 1200 for the protection of the city from the west. It was a favourite residence of royalty in the XIVth.cy, occupying approximately the South-West quarter of the present Square Court.

In the XVIth.cy Francis I pulled down the old dungeon (See outline on asphalt in the court) and planned a modern (Renaissance) chateau which was built under his son Henri II by PIERRE LESCOT and sculptured by JEAN GOUJON. This (from Pavillon de l'Horloge to the corner) was to have been the main building, but later the original plans were quadrupled. Henry's sons continued at right angles on the South side, and in the early XVIIth.cy, LEMERCIER built the Pavillon de l'Horloge and the next wing on the West side. The East wing with the Colonnade (by PERRAULT) were added in the time of Louis XIV. In the meantime Henri IV had built the long Gallery along the river connecting the Louvre with the Palais des Tuileries (destroyed in 1871) and had completed the Petite Galerie (Galerie d'Apollon) to join it to the old Louvre.

The Louvre was the seat of monarchy until 1683 when Louis XIV removed his Court to Versailles ; it was left unfinished though occupied by the Academies and other institutions until the Revolution who decided, according to a plan of long standing to turn it into a National Museum. This was realized at the beginning of the XIXth.cy, the royal collections providing the first nucleus of this now unique and world famous Museum.

HOW TO VISIT THE LOUVRE

In order to conduct the Visitor over the whole area of presently opened Galleries two itineraries have been planned which can be covered in one day but should preferably extend over two visits, directing to all important items ; with notices and commentaries aiding in the appreciation of works.

While re-installation is proceeding and interior communications between the various departments are not as yet fully re-established, it has unfortunately been impossible to achieve completely logical order : we may be excused on the plea that we have aimed at taking visitors over the largest museum in the world with a minimum of fatigue.

1st. ITINERARY

Galerie Daru : Victory of Samothrace.

1st. floor.

Salle des Sept-Mètres, Grande Galerie : Italian paintings ; Sculptures of the Middle Ages and Renaissance ;

Salon carré : Spanish paintings ;
Italian frescoes.

Galerie d'Apollon : Historic Works of art and jewels.
French paintings, in the first half of the XIXthe Cy.
Flemish, Dutch and German paintings.

2nd. ITINERARY

Galerie Daru : Roman mosaics and frescoes.

Salle du Sphinx : Greek monumental art ;
Roman sculptures ; Greek sculptures ;
Oriental Antiquities ; Egyptian antiquities.
French paintings of the XVIth, XVIIth and XVIIIth centuries.

1st. floor.

Salles de la Colonnade : Furniture and works of art of the Middle Ages and Renaissance ;
Egyptian minor arts ; Greek minor arts (ceramics).

Salle des Sept Cheminées : Antique silver plate and frescoes ;
Etruscan Art ; Antique bronzes ; Muslim art ;
Furniture and works of art of the XVIIth. and XVIIIth. Cy.

GALERIE DARU
Looking towards entrance

THE LOUVRE. — Pavillon Sully or de l'Horloge

Entering the Museum from the Carrousel (vestibule Denon) the visitor will find tickets in salle du Manège (*down a few steps into large hall*). *Coming up again, the will enter the galleries through right gate and walk through.*

GALERIE DARU

Antique sarcophages. Bronze statues, east in the XVIth. and XVIIth. Cys, in France, from the antique.

Walk up the stairs. On landing;

The Victory of Samothrace, also ealled Winged Victory.

This famous statue of a Victory (greek: Nikê) was sculptured about the end of the IV th. Cy B. C. to commemorate a naval victory. She stands on the prow, of a ship. From an antique medal we know that she held a trophy in one hand and a trumpet in the other. The statue was found in the island of Samothrace in 1863. The pedestal in 1883. A splendid example of the time when Greek art was interested in the expression of movement. She flies against the wind; the spring and poise are very fine.

The visitor will walk back to landing with the Winged Victory, then up a few steps again to vestibule of Salle des Sept mètres for the paintings.

" VICTORY OF SAMOTHRACE "

Escaler Daru

Tuilerie Gardens and Carrouse Triumphal Arch

While the reorganization of the Museum is proceeding part of the French school of paintings had to be temporarily exhibited in the Petit Palais Champs-Elysées. The Impressionists now are on view as a separate permanent, museum at musée du Jeu de Paume, Place de la Concorde. Part of the French collection has now been replaced in Musee du Louvre.

The Foreign schools will be found complete in the following rooms through which the visitor can be aided in his appreciation by a brief notice on each school and short commentaries on the most famous pictures.

MANTEGNA — St Sebastian

PAINTINGS

ITALIAN SCHOOL

Until the beginning of the XIVth. century panel painting had been closely allied to the byzantine art of decorative mosaics ; its dignified and sumptuous beauty excluded the true reproduction and expression of life. Art began to evolve of out fixed tradition with CIMABUE (circa 1240-after 1332) with whom hieratic majestys is already softened by naturalism ; his followers gradually brought humanity into the representation of sacred scenes by introducing well-observed details, both at Florence and at Siena, the latter school was distinguished by a love of graceful form and fresh enamelled colours. SIMONE MARTINI (1285-1340) adds to this acquaintance with french miniature and a sense of the pathetic.

The practice of mural painting which found a wide field italian churches broadened the style. GIOTTO of Florence (circa 1267-1337) in his cycles of frescoes at Florence, Assisi and Padua, condensed sacred themes into simple, eloquent scenes

which guided generations of painters. FRA ANGELICO (circa 1387-1455) grouped numerous figures cleverly while enriching them with picturesque details of graceful invention.

During the intensely active quattrocento painters endeavoured to acquire scientific knowledge ; to imitate nature more closely they mastered the rules of perspective, studied anatomy, were helped by sculptors to understand the rendering of volumes. After Masolino and Masaccio, PAOLO UCCELLO (1397-1475) applies himself to the solution of technical problems ; he and Andrea del Castagno are emboldened to treat contemporary subjects ; a mundane spirit finds its way even into religious. scenes with Filippo LIPPI (1406-1469) and GHIRLANDAJO (1449-1494) ; the lives of saints, the New Testament are transferred to the familiar plane, with architectural backgrounds revealing revived interest in the vestiges of roman art; this extended to antique literature, philosophy, mythology, providing a fund of new, attractive themes and introducing the nude. BOTTICELLI (1447-1510), BALDOVINETTI (1427-1499) express that refined, even sophisticated art. The division of Italy into numerous states whose rulers vied in love of the fine arts made for a most favourable milieu and resulted in the formation of well-characterized schools. Umbria developed under florentine influence but the robust Piero della Francesca, Luca SIGNORELLI (1441-1523) search for new effects and are strongly realistic ; the gentler PERUGINO (1446-1524) was the master of Raphael who remenbered his luminous landscapes. At Venice, commercial intercourse with Constantinople had caused byzantine habits to survive ; VIVARINI (circa 1431-circa1498), CRIVELLI (circa 1430-1495) remain faithful to formulas, but CARPACCIO (circa 1450-1525) and Gentile BELLINI (1429-1507) break away from formalism into picturesque narration. Giovanni BELLINI (circa 1430-1516) developed under the influence of his brother-in-law Andrea MANTEGNA (1431-1506) a worshipper of the antique whose chiselled line, mathematical construction and sculptural form exercised an influence both wide and deep as shown in Cosimo TURA (1429-circa 1486) ANTONELLO DA MESSINA (1430-1477) enriches the technique through his acquaintance with flemish methods including the use of oil. CATENA (1470-1531) follows him. LORENZO LOTTO (1480-1556) will be drawn towards Titian.

Italian painting entered yet a new path when the florentine LEONARDO DA VINCI (1452-1519) came to Milan. He stands in the history of art as the link connecting two ages and opens the

modern times. He still has that avidity for knowledge which marked the men of the XVth. century ; all branches of science attract him ; his soaring genius touches them all but reaches beyond things material into the realm of the spiritual. He discards precise contour in favour of soft modelling in light and shadow : his subtle „ chiaroscuro " which actually conjures thought out of the visible form. His paintings only represent part of his activities ; they always were few in number and were mostly executed with materials of his own invention ; they have greatly suffered from time.

His pupils : BOLTRAFFIO (1467-1516). LUINI (circa 1490-1532) MARCO d'OGGIONE (1475-1532) bear strong marks of his influence. SOLARIO (1460-circa 1520) later adds that of Raphael and of the Venetian School. BORGOGNONE (1455-1524) remains attached to the older manner.

The action of Vinci extends to FRA BARTOLOMMEO (1475-1517) and ANDREA DEL SARTO (1486-1531).

At Parma, CORREGGIO (circa 1488-1534) illustrates both profane and sacred subjects with lovely forms in enchanting landscapes The pagan spirit of the Renaissance brings an ideal of purely visual and intellectual delight ; Venice, the city of pleasure, is where the cult of beauty for its own sake is most dominant. GIORGIONE (1477-1510) whose career is not well known, gives himself up to this new current and places lovely nudes amidst golden foliage for their mere aesthetic value ; he brings us to TITIAN (1477-1576) whose long and brillant career was spent in constant enriching of his marvellous metier ; his superb portraits of princes or courtesans, his mythologic or religious scenes alike present admirable forms and colour harmonies which create powerful emotion. PALMA VECCHIO (circa 1480-1528) is animated by the same spirit. The sumptuous genius of - VERONESE (1528-1588) turns even religious themes into gorgeous decorations, although he can use the magic of colours and cleverest composition towards dramatic effect. TINTORETTO (1518-1594) is tumultuous, ardent and pathetic, while BASSANO (circa 1510-1592) who reverts to more realistic background connects Venice with the art of Caravaggio.

In Tuscany FRA BARTOLOMMEO (1475-1517) BRONZINO (1503-1572) are belated followers of the old florentines, while the luminous genius of RAPHAEL (1483-1520) expands in Rome where the papal court was a true home of all the arts. The refined school of Florence finds its supreme expression in the pupil of

the umbrian Perugino while the wonderful facility of his great classical compositions is also found in charming Madonnas and beautiful portraits.

This triumphant period was followed by a reaction bringing a conviction that such great masters had attained the apex of perfection and could only be rivalled by imitation of the superior qualities of each. The CARRACCI (Louis, Augustin and Hannibal) opened an Academy at Bologna to that effect. Academism was redeemed from copy by the personal talent of Hannibal (1562-1609), a fine decorator, and of such pupils as DOMINICHINO (1581-1641), GUERCHINO (1591-1666), GUIDO RENI (1574-1662) all superior technicians.

But the most original artist was CARAVAGGIO (1569-1603) who stands alone when he appears on the scene : his robust temperament renovates religious art through infusion of almost aggressive naturalism emphasized by a preference for plebeian types and the use of a violent distribution of light in view of augmenting dramatic effect. His influence was considerable not, only in Italy and especially at Naples, but on the foreign schools.

In the XVIIIth. century the roman PANNINI (1691-1764) inaugurates the new genre of documentary painting. He is followed at Venice by Longhi, CANALETTO and GUARDI (1712-1793) whose luminous compositions are as a last revival of the splendour of Italian Art.

In the new presentation of the Collections of paintings, these have been placed according to the principles of modern museography in both harmonious and logical order.

The length of the Grande Galerie beeing divided into panels by pre-existing architectural features (niches, windows, columns) the arrangement of each has been planned, as far as possible, around prominent works of masters whose influence can be traced on others surrounding them.

Each panel should be considered in this light, as it is also described here.

SALLE DES SEPT-MÈTRES

This gallery is devoted to the Italian School of the XIVth. and XVth. centuries, usually called " Italian Primitives ".

On the landing preceding it :

CIMABUE : **Virgin with angels.**

This great panel shows the stiff majesty of Byzantine mosaic. No perspective as yet ; the angels seem to stand on top of one another. The great melancholy eyes, dull colouring, livid flesh-tones, systematic use of gold, are still in the „ Greek manner ".

GALLERY

Ist. SECTION

Right wall :

DEODATO ORLANDI : **Virgin and Child.**

The construction of faces is not fully understood.

School of DUCCIO : **Madona.**

With Duccio, the Siennese school becomes prominent and strives towards naturalness.

Below :

TADDEO DI BARTOLO : **Crucifixion.**

A siennese painter, he has the use of gold, of brilliant tones ; and he introduces pathetic detail.

LIPPO MEMMI : **St. Peter.**

Left of central picture :

SIMONE MARTINI : **Jesus carrying his Cross.**

This precious small panel of the later part of the great siennese master's life may have been painted at Avignon ; its emotion, animation, warm scale of tones reveal acquaintance with french miniatures.

MASTER OF THE ST. GEORGES MSS.

Graceful **Virgin and Child,** showing siennese taste under french influence.

School of SIMONE MARTINI : **The Charity of St. Nicolas of Myra.**

A pretty episode from the Golden Legend. The saint throws a purse into the room of three maidens whose poverty stricken father would have induced them to sin.

Centre of panel :

BARTOLO DI MAESTRO FREDI : **Presentation.**

An important well-constructed piece by a Siennese influenced by Giotto.

Left of panel :

MAESTRO PAOLO : **Madonna.**

Byzantine conventions linger at Venice.

LORENZO VENEZIANO : **Madonna.**

This other Madonna shows distinct progress ; a clear complexion, realistic drapery the pattern of which is broken by natural folds (compare with above). A gothic chair of state replaces the marble throne.

Left wall centre :

BERNARDO DADDI : **Calvary.**

Giotto (whom we shall meet with in the next section) was the initiator of the florentine school to plastic realism. Here actors in the Crucifixion are cleverly distributed up a rocky slope, supplementing the still defective perspective ; soldiers play at dice in the foreground ; behind, swarming lances suggest the presence of a crowd.

Below :

AGNOLO GADDI : **Crucifixion.**

Numerous pathetic details are introduced.

To right :

NICOLO DI PIETRO GERINI : **Coronation of the Virgin.**

LORENZO MONACO :

The Women at the Tomb ; Jesus at the garden of olives.

A diptych by a Siennese who lived in Florence and was the probable master of Fra Angelico.

BERNARDO DADDI : **Annunciation.**

Large, simple, well shaped form clearly influenced by Giotto ; there are two angels, a very rare occurrence, sent by God the Father.

To left :

BARONZIO : **Deposition from the Cross.**
TURINO VANNI : **Virgin and Child.**
School of PIETRO LORENZETTI : **Crucifixion.**

2nd SECTION

Right wall :

GIOTTO : **St. Francis receiving the Stigmata.**

Painted for a reredos, in the manner of a fresco. While content with mere indications of trees, mountain, small oratory, Giotto concentrates on the large simplified, yet vigorously realistic figure of the Saint, prostrate before Christ as a six-winged Seraph.

On the predella : **Scenes of the life of St Francis,** on its right, the charming and celebrated : **St. Francis preaching to the birds.**

Leftwall :

FRA ANGELICO : **Coronation of the Virgin.**

The Celestial Court, a stateley half-circle of rainbow-hued saints and angels, is ranged in a clever ascending curve around the golden throne whereon Mary, sweetly graceful and virginal, kneels in her azure mantle. On the predella Fra Angelico, a dominican monk, painted scenes from the **Legend of St Dominique.**

3d SECTION

Centre of right wall :

FILIPPO LIPPI :

Virgin and Child, St. Augustin and St. Frediano.

This is the Quattrocento. Well-balanced compositon,

vigorous rendering of volume are definitely acquired. But also a more carthy atmosphere. The Madonna is a fine lady stared at by a pert little angel ; thevery marble panelling on the wall of the rich sanctuary suggests a mundane atmosphere.

Right of panel :

School of VERROCCHIO : **Virgin and Child.**

GIOVANNI DA PONTE : **The Legend of the Cross.**

Heraclius, having defeated the pagan king Chosroes and recovered the Cross, the City gate miraculously shuts itself against him until he humbly disvests himself of his imperial apparel.

School of FRA ANGELICO : **The Feast of Herod.**

GERONIMO DI BENVENUTO : **The Judgment of Pâris.**

Pagan subjects herald in the new times.

Left of panel :

VENETIAN SCHOOL : **Four scenes of the Life of Jesus.**

Very charming but still archaic.

Bottom of panel :

SANO DI PIETRO : **Scenes of the Life of St. Jerome.**

This charming story teller illustrates the Golden Legend : **St. Jerome doing penance** in the desert, **St. Jerome tends a wounded lion,** the grateful lion is domesticated, robbers steal the ass of the monastery and he puts them to flight. Then the **Vision** and **Death** of the Saint.

Left wall, centre :

PAOLO UCCELLO : **A Battle.**

This great Florentine, devoted to scientific study of drawing, shows a scene of contemporary history ; the verdure background suggests french tapestries.

Left of panel :

FLORENTINE SCHOOL : **Madonna with four angels.**

FRA ANGELICO : **A Angel.**

This lovely little picture enables us to observe the technical process of painting on wood.

FRA ANGELICO :

Martyrdom of St. Cosmo and St. Damiano and their three brothers.

Five tall cypresses stand against the clear sky and seem to guard the murdered boys. The colouring has the freshness of wild flowers.

Right of panel :

PESELLINO : **Virgin and Child.**

GENTILE DA FABRIANO : **Presentation in the Temple.**

The central group is traditional, but a new love of the picturesque brings in the richly clad women walking in a street of Florence while at the temple gate beggars wait for the people to come out.

PISANELLO : **A princess of the house of Este.**

Clean-cut outline, sharply silhouetted profile show Pisanello as the reviver of the lost art of medals ; flowers, butterflies are of almost Japanese precision. From the sprig of juniper she wears, we suppose her to be Ginevra of Este.

4th. SECTION

Right wall :

LORENZO DI CREDI : **Virgin with Saints.**

Left wall :

GHIRLANDAJO : **The Visitation.**

Sculptural modelling of form, warm colour harmony, an antique triumphal arch as background : the „ primitive " stage is long since past.

5th. SECTION

Right wall :

BENOZZO GOZZOLI : **Triumph of St. Thomas of Aquina.**

Dominican theologians dictated the complicated symbolism of this glorification of their patron saint. He is enthroned between Aristotle and Plato, under the Divine Hand extended in benediction. Moses and St.Paul are with him, as well as the Evangelists. The overthrown heretic Averroes grovels at his feet.

Left of panel :

PIERO DI COSIMO : **The Virgin with the dove.**

PESELLINO :

St. Francis receiving the Stigmata ; St. Cosmo and St. Damiano tending the poor.

The latter are the patron saints of doctors. These two small picturesare from a predella.

GHIRLANDAJO : **An old man and his grandson.**

The charming realism of these vividly contrasted portraits made this picture deservedly populars.

Right of panel :

BALDOVINETTI : **Virgin and Child.**

Florentine art is now supremely refined.

Left wall, centre :

COSIMOROSSELLI : **Annunciation with four Saints.**

At the close of the XVth. Cy, painting is occasionally chilled by excessive ability.

Left of panel :

School of FILIPPO LIPPI : **The Story of Virginia.**

Revived interest in all things antique introduces scenes from Roman history.

MAINARDI : **Virgin and Chiêd with St. John the Baptist.**

BOTTICELLI : **The Madonna of the Guidi.**

An early work of that master, his dreamy sadness is already observed here.

Right of panel :

BOTTICINI : **Madonna.**

FRANCESCO DI GIORGIO : **The Rape of Europa.**

Brings in Ovid's " Metamorphoses ".

BOTTICELLI : **Portrait of a Young man.**

Botticelli's peculiar ardent yet wistful style is expressive of the curiosities and incertitudes of the new born Renaissance.

GRANDE GALERIE

PANEL 1.

Left wall, centre :

BOTTICELLI : **Virgin and Child and St. John the Baptist.**

Tender wistfulness, delicate beauty, fine and keen execution are features of the supremely refined art of Florence in the late Quattrocento.

Left :

BOTTICINI : **Virgin in glory.**

Right :

Atelier of FILIPPO LIPPI : **Nativity.**

BARTOLOMMEO DI GIOVANNI : **Nuptials of Thetis and Peleus.**

Pagan subject again.

Right wall :

VIVARINI : **St. John of Capistran.**

CRIVELLI : **St. James della Marcia.**

These vigorous but still archaic Venetians retain the use of gold and of byzantine conventions such as the tiny donors kneeling before the holy monk.

Centre :

LIGURIAN SCHOOL, XVth. century

The Annunciation and four Saints.

PANEL 2.

Left wall :

MANTEGNA (Andrea)

Wisdom triumphing over the vices.

A Glorification of virtue as Minerva. In the antique loving spirit of the Renaissance. This is one of a set of pictures for the studio of Isabella of Este, who chose the subject, as also is thest next picture.

MANTEGNA (Andrea)

Parnassus

This is one of a set of decorative panels in the spirit of the pagan Renaissance, painted for the „ studiolo " of the fair and learned Isabella of Este marchioness of Mantua, after her own directions. Though dated 1497 it is already in the spirit of the Cinquecento : Mars and Venus stand triumphant above the dancing Muses, Apollo, Cupid, Vulcan, Mercury with Pegasus. The slender agile figures are inspired by roman statuettes.

Above :

COSTA (Lorenzo) :

Janus and Mercury chasing the Vices from Olympus.
One of the same set as above.

Left :

COSIMO TURA : **St. Anthony of Padoue.**

Right :

Attributed to PINTURICCHIO : **Apollo and Marsyas.**

Right wall, centre :

MANTEGNA

Calvary

The central piece of the predella of an altar-piece painted for the church of San Zeno at Verona. Mantegna, in the early part of his career, already is keenly interested in the research of perspective. The vanishing lines which govern the composition ; the carefully-balanced groups of diminishing size, the three crosses, all strictly geometrical, are very characteristic.

Left of panel :

MANTEGNA

St Sebastian

An eartlier Mantegna, showing him still under the tragic and sculptural influence of Donatello, and already devoted to the antique. The figure is treated like a statue, bound to Roman ruins ; fragments of statuary are scattered about,

a Roman triumphal arch stands in the distance. It was probably brought to France when an Italian princess, Claire of Gonzaga married Gilbert of Bourbon, and it was in a village church in Auvergne until the last century.

Right of panel :

MANTEGNA : **The Virgin of Victory.**

Was painted for a church built by Francesco of Gonzaga, marquis of Mantua, as a thanksgiving offering for the preservation of his life at the battle of Fornovo which both Italians and French looked upon as a victory. The animated composition is a great novelty. The shining luscious fruit in the garlands of foliage, the warm colouring, the ardour in the expressive face of the kneeling marquis, convey a festive impression.

ANTONELLO DA MESSINA : **A Condottiere.**

This harsh masterful head is superbly painted. The gleamingeyes reveal acquaintance with the use of oil learnt from the Flemish.

GIOVANNI BELLINI : **Portrait of a man.**

JACOPO BELLINI : **The Virgin and Child,** worshipped by **Lionello of Este.**

The ancient tradition survives in this ; Jacopo is the father of a line of great painters.

GIOVANNI BELLINI : **Christ after the Resurrection.**

Gentle, tragic, unforgettable, this proclaims the complete liberation of the Venetian school.

Above :

COSIMO TURA : **Pieta.**

The upper portion of an altar-piece. This Ferrarese artist is inspired by Mantegna whose symmetrical composition he imitates and whose realism is carried to harshness by Tura, in the effort to emphasize the pathetic expression. The anatomy of the dead Christ is closely studied.

PANEL 3.

Left wall, centre :

PERUGINO : **St. Sebastian.**

The subject treated by Mantegna in such a virile manner is here transformed into a vision of almost languid grace and beauty framed in the ornate Renaissance arcade. The delicate landscape bathed in sunniest light we shall see again in the earlier works of Raphael.

Right :

VANUCCI (Pietro) called PERUGINO

Combat of Love and Chastity.

Also for the studiolo of Isabella. Much softer than Mantegna.

Left :

LORENZO COSTA : **Allegory.**

Also for the studiolo of Isabella. The complete set has come down to us.

Top of panel, to left :

LORENZO DI CREDI : **Noli me tangere.**

Top of panel, to right :

Christ and Mary-Magdalen.

Soft umbrian light suffuses the two latter pictures, so closely akin in subject.

Right wall :

Right of panel :

CATENA (Vincenzo) : **Portrait of Giulio Mellini.**

Below :

GIOVANNI BELLINI : **The Virgin between St. Peter and St. Sebastian.**

The Venetian School has acquired grave and deep sensibility.

PANEL 4.

Left wall, centre :

LUCA SIGNORELLI : **Adoration of the Magi.**

Left :

SIGNORELLI : **Fifteen personages,** subject unidentified.

Below :

SIGNORELLI : **Nativity of St. John the Baptist.**

Energetic to harshness, Signorelli experiments in effects of foreshortening and of light and shadow. This is a very new study in counter-light.

Left of panel :

PERUGINO : **Virgin and two Saints.**

All three are charming but almost alike and lacking animation.

Right wall :

VITTORE CARPACCIO : **St. Stephen preaching at Jerusalem.**

A delightfully attractive eastern scene : rich robes, turbans, palms are bathed in sunlight ; a prelude to the art of Venice in the XVIth. Cy.

Right of panel :

GENTILE BELLINI :

Reception of the Venetian ambassador at Cairo.

Centre :

CIMA DA CONEGLIANO :

Virgin and Child with St. John and St. Magdalen.

The throne and landscape, are reminiscent of Mantegna ; but charming faces, rich silks, announce the Venetian Renaissance.

PANEL 5.

Left wall :

BORGOGNONE :

St. Augustin and donor, St. Peter of Verona and donatrix.

Sound and conscientions painting which clings to past.

RIZZO : **Cleopatra bitten by the asp.**

Observe the abstracted look ; all of Vinci's pupils will bring it in.

LUINI (Bernadino)

Salome bearing the head of St. John.

The sharp oval face and evasive glance show the influenc of Leonardo.

Right of panel :

ANDREA SOLARIO : **Portrait of Charles d'Amboise.**

This young french nobleman induced Solario to come and work at the Chateau de Gaillon (see further on).

Left of panel :

SIGNORELLI : **St. Jerome in an ecstasy.**

Most vigorous and a curious study in foreshortening. (The crucifix seems to have been added).

Continue along left wall :

PANEL 6.

Centre :

VINCI (Leonardo da)

The Virgin of the Rocks.

Can be dated about his arrival at Milan, the delicate modelling of the Virgin's face, of the infants body, is still precise. The strangely jagged rocks create an unreal background.

Left :

VINCI (Leonardo da)

The Virgin and Child with St Anne.

The great Leonardo shows the Virgin seated on the lap of her mother and retaining the Child in her arms. Uniting three generations in one embrace, he seems to materialize the dual current of maternal love. The beautiful Saint-Anne — an „ ageless sybil " — dominates the dense pyramidal group in spirit as wells as in fact ; her serene, wise, tender face seen against a vaporous landscape, is bent, over the Future and something of the mystery of Monna Lisa hovers in her smile.

Right :

VINCI (Leonardo da)

St John the Baptist.

An enigmatic mysterious smile emerges from Vinei's soft „ sfumato ".

VINCI (Leonardo da)

Bacchus.

This was originally a St-John the Baptist, altered into Bacchus probably while in the possession of the Grand Dauphin, son of Louis XIV.

Modern criticism tends to attribute it to a pupil of Leonardo, working from a drawing by him.

Continue along left wall :

PANEL 7.

BOLTRAFFIO :

The Virgin of the Casio family.

This excellent pupil of Vinci painted this altar piece for the private chapel of Girolamo Casio, a wealthy jeweller, who is seen kneeling, with his father. St-John the Baptist and St-Sebastien are present. The Virgin's pensive face has something of the Vinci type.

SOLARIO (Andrea)

The Virgin with the green cushion.

Solario, a Milanese, was strongly influenced by Vinci. But he lived at Venice and there acquired a taste for warm colouring. He interests French art as Cardinal Georges of Amboise brought him to France where he spent two years working at the decoration ot his chateau at Gaillon. He is one of the introducers of the style of the Italian Renaissance.,The Virgin had been bought by Charles d'Amboise, the cardinal's nephew.

(*Walk back to panet* 5 *jor the clear following of the evolution of the Venetian School trough the XVIth. Cy on the right wall*).

PANEL 5.

Right wall :

Centre :

GIORGIONE (Giorgio Barbarelli, called)

Concert in the open air.

Giorgione, a Venetian whose life was brief and is still partly mysterious, comes betore Titian in the succession of those masters of Venice who have enchantingly expressed the sensual beauty of life, and critics tend to attribute to the youth of Titian certain pictures once given to him. Already a man of the Renaissance he introduces the nude as the most perfect element of beauty in nature and places it in the most harmonious of warm sunbathed landscapes solely to create visual delight.

Right :

TITIAN : **Portrait of a man.**

PALMA VECCHIO : **The Adoration of the Shepherds.**

This Venetian excercised some influence over Titian, his friend. His style is heavier, and he sometimes lacks movement ; but his colouring is gorgeous ; the ochre drapery is a peculiar tone of his, and the impetuous action of the young shepherd who casts himsef on his knees, is exceptionally well inspired.

Left :

TITIAN : **The Man with a glove.**

A marvellously fine portrait, both noble and simple, os a young genoese gentleman, Girolamo Adorno, the Emperor'f ambassador at Venice.

TITIAN (Tiziano Vecelli, called) : **The Entombment of Christ.**

Titian seldom treated great religious subjects. This one he painted when still under the influence of Palma The emotional power of colour harmonies creates a dramatic atmosphere about the pyramidal group of men lifting the body of Christ whose head is lost in shadow ; the winding-sheet, the admirable rose-red tunic on the right, catch the last rays of the sun.

Continue along right wall :

TITIAN : **The Virgin and Child, with Saints.**

TITIAN : **St. Jerome in the desert.**

A curious nocturnal study.

Right :

LOTTO (Lorenzo) : **St. Jerome in the desert.**

CALCAR (Giovanni da) : **Portrait of Melchior von Brauweller.**

By an excellent italianised Netherlander influenced by Titian.

Left :

VERONESE : **Holy Family.**

Sacred themes with him are always sumptuous and in a gorgeous setting.

Continue along right wall :

PANEL 7.

TITIAN (Tiziano Veccelli) : **The Virgin with the Rabbit.**

The rich warm-tinted landscape is the valley of the Tagliamento. Titian often travelled through it and has often painted its beautiful scenery for his backgrounds.

Here it is more than a setting for the charming group of the child held in the arms of St. Catherine (probably Titian's wife Cecilia) and the Vrrgin showing him a small rabbit·

Above :

TITIAN : A masterly **Portrait of a man.**

VENETIAN SCHOOL : **La Belle Nani.**

VERONESE : **The flight from Sodoma.**

Loth's daughters in rich attire are led by an angel away from the burning city. His wife has remained behind and is changed into a statue of salt.

TINTORETTO : **His own Portrait.**

An energetic bullet-shaped head, revealing the man.

TINTORETTO : **Paradise.**

This is a sketch for the mural painting of the Council Room in the palace of the Doges in Venice. It is a very tumultuous vision of the celestial court. The Circles of Paradise centre around the Coronation of the Virgin, enthroned on rolls of stormy clouds ; ethereal figures are cast about in space like flames swaying in the wind. An amazingly powerful and daring composition — about 21 ft by 66 — entirely painted by a man nearly eighty.

VERONESE : **Calvary.**

Dramatic effect is achieved by the bold diagonal composition, the figures are huddled into a frightened group. The sulphur yellow robe stands out like a flame against the dark tragic sky.

VERONESE : **Portrait of Admiral Vincenzo Capello.**

VERONESE : **Jesus falling under the weight of the Cross.**

The diagonal movement recalls the „ Calvary ".

PANEL 8 : Or " Tribuna ".

Six famous pictures have been set apart here.

LEONARDO DA VINCI. — La Joconde (Monâ Lisa del Giocondo)

Left wall, centre :

VINCI (Leonardo do) :

Portrait of Monna Lisa, called La Joconde.

She was Lisa Gherardini, a florentine lady, third wife of Francesco del Giocondo at whose request Leonardo began this portrait ; he worked at it, off and on, for several years, striving to emulate Nature. It never passed out of his hands until just before he died in France, when he sold it to King Francis I who prized it very highly, so that it may be said to have been famous from the day it was painted.

The contrast of the serenity of the pose and the gently smiling mouth with the anxious glance gives it an elusive baffling charm which is enhanced by the dream-landscape beyond. The picture has greatly suffered from time ; unjudicious restorations have dulled the complexion, hardened the outline Monna Lisa is no longer beautiful as we understand beauty ; it makes it all the more wonderful that her portrait holds us and haunts us by virtue of its intense spirituality.

Left :

TITIAN (Tiziano Vecelli, called) : **A young Woman at her toilet.**

She was long thought to be the fair Laura di Dianti, with the duke of Ferrara ; other names have been put forward. In fact this glorious blonde with the beautiful hair and shoulders cannot be identified. Whatever her name we can but admire the fascinating suppleness and warmth of Titian's brush, and the radiant fleshtones that seem to illuminate the whole canvas, in spite of the depth and importance of the shadows, in the background.

Right :

TITIAN : **Allegory in honour of Alfonso of Avalos.**

Right wall from left :

TITIAN : **Portrait of Francis I, King of France.**

A brilliant and true portrait, though painted only from documents.

RAPHAEL : **Portrait of Balthazar Castiglione.**

Raphael had too little leisure for portrait-painting, one regrets it all the more before this admirable picture of his friend Baldassare Castiglione, a diplomat, courtier and man of letters, in every respect a highly distinguished gentleman. Here Raphael's light, tender touch shows marvellous ability ; his brush-work is of infinite delicacy in the treatment of transparent greys, of velvety depths, in the black, which set off the intelligent quiet face. Castiglione prized this portrait through which his infant son learnt to know him while he was away from home.

RAPHAEL : **Portrait of Jeanne of Aragon.**

A learned and fair neapolitan princess. Raphael painted the head from a drawing by his pupil Giulio Romano.

PANEL 9.

Left wall, centre

RAPHAEL : **La Belle Jardinière.**

One of the most famous of his madonnas and one of the first ; the clear landscape, the pure blue sky, the slender trees with clear-cut tufts of leaves, also the softly-rounded face and the style of dress of the Virgin indicate that the memory of Perugino's Virgins is still fresh. But the pyramidal arrangement of figures is one that became classical after Raphael.

On either side :

RAPHAEL : **St. George and the dragon, St. Michel and the demon.**

These two precious little panels in a miniature-like manner and transparent touch are very early works, Raphael painted them at Urbino when little over twenty. They belonged to Francis I, later to Mazarin and Louis XIV.

Left :

Atelier of RAPHAEL : **Portrait of a young man.**

Atelier of RAPHAEL : **St. Margaret.**

Right of panel :

RAPHAEL : **Great Holy Family of Francis I.**

Executed in 1518, for a present from Lorenzo de Medici to the Queen of France. This is very unlike the earlier Holy Family. The influence of Raphaels'assistant Giulio Romano is responsible for the dark background. But we recoghize Raphael in the pyramidal arrangement of the two principal figures and lovely movement of the Child springing into His Mother's arms.

PANEL 10.

Continue along left wall :

RAPHAEL : **The Virgin with a blue diadem.**

Was probably painted when he started work in the Vatican. The girlish round face is like his carly Madonnas, but the drapery is already classical.

RAPHAEL : **St. Michael and the demon.**

Painted two years before the master's premature death. The athletic warrior angel and dramatic feeling might have inaugurated a new development of his genius.

Atelier of RAPHAEL : **Portrait of two men.**

SEBASTIANO DEL PIOMBO : **The Visitation.**

Together with Raphael, Michael-Angelo exercised influence oyer the artists of his day. Both are noticeable here. The sweeping draperies are specially Michelangesque and the russet landscape is Sebastiano's own.

BRONZINO : **Portrait of a sculptor.**

Bronzino retains the delicate manner of the carlier florentines.

Il PARMEGIANO : **Holy Family with St. Margaret.**

He elongates form, this elegant mannerism strongly influenced the french school of Fontainebleau.

Back to **panel 9** *after the Tribuna :*

SARTO (Andrea del) : **Charity.**

It brings us back to the time of the Renaissance when the French kings called Italian masters to their court.

Andrea del Sarto, of Florence, painted this in France for Francis I. He is under various influences; that of Raphael in his pyramidal composition, that of Michael Angelo in the animated attitudes, while the shading and modelling are remembrances of Vinci. A talented artist, if not a genius.

CORREGIO : **Mystic marriage of St. Catherine.**

Correggio was born at Parma, but is closely akin to the Venetians in his love of light and beauty. He appeals only to the senses. Fews scenes are more seductive than this cluster of lovely faces and forms in an enchanting landscape. The child places a ring on the finger of his mystic bride. They look just a happy family.

Antiope.

The lovely form of the sleeping nymph, surprised by Jupiter as a satyr; the softly-modelled body seems steeped in golden light.

Was given by Philip IV of Spain to Charles I of England before it belonged to Mazarin and Louis XIV.

At both ends :

CORREGGIO : **Allegory of the Virtues, Allegory of the Vices.**

PANEL 10.

Along right wall :

ANDREA DEL SARTO : **Holy Family.**

PONTORMO : **Portrait of an engraver.**

CARRUCCI : **Holy Family.**

ZACCHIA : **Portrait of a musician.**

PROCACCINI : **Holy Family.**

PANEL 11.

Left wall, centre :

GUIDO RENI : **David triumphant.**

On either side :

CARRACCI (Annibale) : **Hunting.**

The landscapes painted before he went to Rome are not formal and show definite leanings towards rustic nature. Of the three Carracci who opened a famous art school in Bologna, he has the truest pictural temperament.

Left of panel :

DOMINICHINO (Domenico Zampieri, called il) : **St. Cecilia.**

He lends his own tender charm to the raphaelesque type. But the cupid-like cherub is already baroque.

Right of panel :

RENI (Guido) : **St. Sebastian.**

Reni was the most gifted pupil of the Art School opened at Bologna by the brothers Caracci — a great novelty — where painting was taught by imitation of the best features of the great masters. Hence the lack of personality of Guido. Michael Angelo inspired the violent attitude of the saint bound to the stake and pierced by arrows, and Caravaggio the strong effects of light and shadow. But the technique is brilliant.

Right wall, centre :

CARAVAGGIO (Michelangelo Merisi, called il) :

The Death of the Virgin.

The bold realism of this vigorous composition showing the Apostles as rough plebeians and where the Madonna was said to look like " a dropsical woman " appeared in the light of a flat denial of the doctrine of beauty. The picture was refused by the Chapter of Santa Maria del Trastevere. Rubens caused it to be bought by the duke of Mantua. The violent projection of light emphasizing dramatic expression is characteristic of Caravaggio's manner about 1606.

Right of panel :

CARAVAGGIO : **Portrait of Alof de Wignacourt.**

Grand master of the Order of Malta. The harsh, even violent style, is characteristic of both painter and model.

SALVATOR ROSA : **A Battle.**

NEAPOLITAN SCHOOL : **A concert of Song.**

Probably not by Caravaggio, but altogether in his manner, with a touch of the romantic.

FETI (Domenico) : **Melancholy.**

Modern critics have restored Feti, a Roman, to his rightful place as an unusually powerful artist. The influence of Caravaggio appears in the opposition of lights and shadows. But his realism avoids vulgarity and the massive figure filling the picture, is truly noble.

PANEL 12.

Left wall, centre :

GENTILESCHI : **The Holy Family resting.**

The rough naturalism of the personages is evidence of the influence of Caravaggio, but the colour scale is quite unlike him.

On either side :

RENI (Guido) : **The rape of Dejanira by the centaur Nessus.**
Hercules and the river Acheloüs.

His objects are fine academies and well-balanced masses.

Right wall, centre :

CARRACCI (Annibale) : **An Apparition of tae Virgin.**

On either side :

ROSA (Salvatore) : **a Landscape.**

DOMINICHINO : **Herminia among the shepherds**

1st. window recess :

Left side :

ALLORI (Cristoforo) : **Isabella of Aragon imploring Charles VIII of France for the life of her husband on the entrance of the French into Milan.**

DOMINICHINO : **Renaud and Armida.**

Right side :

CARRACCI (Annibale) : **Martyrdom of St Stephen.**

GIORDANO (Luca) : **Mars and Venus.**

PANEL 13.

Left wall :

LANFRANCHI : **Coronation of the Virgin,** a vision vouchsafed to a Saint.

MOLA : **Vision of St Bruno.**

Visions, as affording opportunities for pathetic attitudes, were a favourite theme of religious decorators, especially italians.

RENI (Guido) : **The Rape of Helen.**

The light, acid tones and sprightly movement are in curious contrast with others of Guido's works in this gallery ! It show the excessive facility with which this too-clever artist could shift his allegiance from one mannerism to another.

FETI : **Country-Life** a simple rural note, all-too-rare in his time.

GUERCHINO : **Vision of St Jerôme. The Meeting of St Benoit and St Francesco of Assisi.**

Right wall :

CASTELLI : **Moses striking the rock.**

CASTIGLIONE : **The meeting of Abraham and Meichisedec. The Vendors expelled from the Temple.**

Centre :

STROZZI : **The Virgin and Child.**

The Books is open in front. Rather theatrical arrangement.

GUERCHINO : **The Resurrection of Lazarus.**

PANEL 14.

Left wall :

ROSA (Salvatore) : **The shade of Samuel rising before Saul.**

In this powerful if dramatic composition, this specialist of „ battles " reveals one of the more interesting personalities of the seicento.

GIORDANO (Luca) : Portrait of a **Philosopher.** Another study called **The Spectacled Philosopher.**

Good technique, more attractive than some ambitious canvases.

Centre :

ROSA (Salvatore) : **A Battle.**

FETI : **The Guardian Angel.**

Right wall :

GUERCHINO : **His own portrait,** vigorous and sincere.

CORTONA (Pietro da) : **Birth of the Virgin.**

SOLIMENA : **Heliodore driven from the Temple.**

A disciple of Luca Giordano, whose architectural settings herald the Venitian School of decorators of the next century.

ROMANELLI : **Venus and Adonis.**

Work of this pupil of Pietro da Cortona as a decorator can be seen in the Louvre, in the former summer apartment of Anne of Austria, where he painted the ceilings. (Gallery of roman sculpture on ground floor).

CORTONA (Pietro da) : **Dido and Æneas.**

Below :

MARATTA (Carlo) : **His own portrait.**

2nd. WINDOW RECESS.

Right side :

MAGNASCO : **a Halt of Bohemians.**

He remembers Caravaggio's light.

MARATTA (Carlo) : Portrait a the Pope's niece, **Maria-Maddalena Rospigliosi.**

Left side :

GUARDI : **The Coronation of the Doge. The Procession of the Corpus Domini.**

The Procession of the Corpus Domini.

In the XVIIIth century the Venetian School took a new lease of life in a new form at the hands of a group of painters who portrayed the buildings and aspects of the Venice of their day. Guardi was a true reporter of life in the pleasure-loving city, its picturesque crowds, its scenery its amusements of all kinds.

PANEL 15.

At the end :

PANNINI : **A Gallery with views of modern Rome.**

An illustrator of contemporary cities and society, he set a fruitful example to the second Venetian renaissance.

Centre of left wall :

PANNINI :

A state-concert' at Rome' in honour of the birth of the Dauphin.

CANALÊTTO : **The Grand Canal and Santa-Maria della Salute.**

Perfect sincerity, vigorous touch, luminous atmosphere.

On bith walls :

GUARDI : **Shrove-Tuesday at Venice. The College Hall in the Doges Palace. The Doge embarking on the " Bucentaure ". The Doge going to the church of La Salute.**

End of right wall :

TIEPOLO : **The triumph of religion.**

A sketck for the decoration of a palace in Madrid.

TIEPOLO : **The Pilgrims of Emmaus.**

The last successor of the Veronesian tradition has a try at this great subject after Veronese himself, and after Rembrandt.

TIEPOLO : **The Last Supper.**

His easy brilliancy quite transforms the great theme.

TIEPOLO : **Carnival Scene.**

Marvellous liveliness.

At the end of the Gallery, the visitor, following guiding arrows will find stairs leading down to the.

SCULPTURES
OF THE MIDDLE AGES AND RENAISSANCE

Tomb of Phillipe Pot

The art of sculpture had fallen into disuse during the anarchic period between the decline of antique civilisation and the formation of the occidental world. It was slowly reborn about the end of the XIth century ; works of art of all kinds which had been spared by the barbarians served as models ; art at that period is chiefly monastic.

In the entrance room : sculpture of the XIth century awakens to a sense of true form and gradually drops conventions. Opposite : **column statues** from Corbeil (end of XIIth century).

In the XIIIth century the development of gothic architecture makes forr apid progress, the sculptors are inspired by nature ; it is the age of the magnificent portals of cathedrals.

In the centre of the second room : a **Virgin and Child** of painted stone, is very simple and noble. In the course of the XIVth century, statuary shows increasing naturalness, at the expense of majesty. Virgins (against the wall) are more maternal than stately. **Portrait** begins to appear in funerary sculpture and introduces iconic statuary : (at end of the room) the life-like effigies of **Charles V** and of his Queen **Jeanne de Bourbon,** attributed to Raymond du Temple and Jean de St-Romain.

In room to the right : the XVth century sees a development of an animated and pathetic style, especially in Burgundy where art was active at this period.

Tomb of Philippe Pot, attributed to Antoine Le Moiturier :

The recubent effigy of the dead knight is carried to his place of rest by the striking figures of hooded mourners.

Towards the close of the XVth century, italianism penetrates French art ; at the beginning of the XVIth century it is restricted to minor ornamental parts : in the **altar-piece of Gaillon,** a great French artist Michel Colombe is the author of the main subject, St-Georges delivering the princess, while the border is of Italian arabesque. The beautiful **Virgin of Olivet** (facing the window) is charmingly unaffected.

In the following room : Classicism definitely prevails in the XVIth century, but the French taste for simplicity and naturalness persists in the work of great sculptors.

In the centre : **Diana,** reclining, with a stag, decorated a fountain in the Chateau of Anet, belonging to the fair Diana of Poitiers. The **Three Graces** (facing the window) were sculptures by Germain Pilon for the monument for the heart of King Henri II. Both show the use of the nude as an element of beauty whereas the ideal of the Middle Ages had been chiefly one of spiritual beauty.

In the next room, French art can be compared with Italian art of the same period at its best, as it includes two famous works. Above entrance arch the bas-relief in bronze by Benvenuto Cellini :

the **Nymph of Fontainebleau** and the celebrated **Slaves** by Michael Angelo :

These magnificent figures, probably the finest and most tragic expression of revolt and despair ever created, were intended for the monumental tomb of Pope Julius II, which remained unfinished. Thery were brought to France as early as the XVIth century.

Italian sculpture before the time of Michael Angelo will be seen in the cubicles opening off the terraced gallery (double stairs from this room). **Bas-reliefs** by Donatello and his followers, a beautiful **Virgin** by Jacopo della Quercia announce the Renaissance. Portrait appears earlier than in other countries. Under a glass case, a very lovely **Bust of a woman unknown,** shows great refinement. The sculptor is unknown.

MICHAEL ANGELO. — One of the Slaves.

In the following cubicles examples of FLEMISH and GERMAN SCULPTURE,

showing a taste for wood-carving, and very naturalistic tendencies.

Returning to the ground-floor, the visitor will find the three last rooms at present opened, devoted to French classic sculpture of the XVIIth century ; note **Cardinal Mazarin's** monument by Coysevox. **Milo of Crotonia** and **Hercules at rest** by Puget who is influenced by the dramatic art of Michael Angelo. Portrait becomes a very active branch of art : **Condé** by Coysevox, the sculptor **Nicolas Coustou** by his brother Guillaume Coustou announce the great portraitists of the XVIIIth century.

The evolution of French sculture is at present only visible so far. A selection of works of the XVIIIth.cy will be found in the galleries of French furniture (see p. 173) and beyond them.

The visitor now goes back up to the grande galerie and walks right along it and finds at the end the Salon Carré.

SALON CARRÉ

From 1693 *this arge room served for the Exhibition of the works of the painters of the royal Academy ; hence the name " Salon ", retained up to this day by the Paris official exhibitions of paintings. The wedding of Napoléon Ier and Marie-Louise of Austria was celebrated here. It is at present reserved for the Spanish School.*

SPANISH SCHOOL

The Spanish school of painting was originally under Flemish influence, which is distinctly felt in the work of DIAZ OF OVIEDO (XVth. century) and from its beginning it was distinguished by fervent religious feeling, and a love of realism. However it only developed into a definite school in the XVIth.cy under the influence of an artist with a strong personality, a Cretan, Domenicos Theotocopoulos, called EL GRECO (1548-1614) ; he had studied in Venice, but his mystic genius found a most congenial atmosphere in the monacal and military Toledo where he lived and worked in an austere style which retained few traces of his Italian training ; he is only interested in spiritual expression and concentrates on it even to the emaciation of form. He remained a solitary genius but there is no doubt that his work awakened active interest in local art.

HERRERA (Francisco) the elder (1576-1656) exhibits a violent manner, his interesting naturalism is marred by crude technique. de RIBERA (Jusepe) (1588-1652) lived in Naples and there became impressed by the manner of Caravaggio, also by the mellow grace of Correggio; yet he remains very Spanish and succeeds in his combination of such definitely opposed influences, which results in a truly personal form of vivid realism. de ZURBARAN (Francisco) (1598-1664) spent his whole career in the atmosphere of Andalusian monasteries. He renovates religious subject by his untraditional composition freed from Italian formulas, which groups figures with great naturalness.

The great genius of VELASQUEZ (Diego da Silva y) (1599-1660) can scarcely be fully appreciated in any museum outside Spain. His marvellous ability in recreating his models in their own atmosphere, his surety and delicacy of touch remain unparalleled and his apparently simple scale of clear tones is one of the features of Spanish painting. MURILLO (Esteban) (1617-1682) owes a great deal to him although, unlike Velasquez, he is more open to influences than most of his countrymen ; he was largely formed under the influence of the Italian Masters whom he studied in the Royal Collections of Madrid ; his rich, mellow, varied style shows their influence, but he often reverts to street types to revigorate his inspiration as do all the painters of Spain. Their naturalistic tendancies also draw them to still life.

The accession of Bourbon princes in 1700 introduced French painters, Italians also, and national art seemed to vegetate until it was brilliantly revived by GOYA (Francisco Jose) (1746-1828). His burning vivacity, his relentless realism are redeemed from harshness by the lightness of his transparent touch and pure colour harmonies even when treating brutal subjects. He appears as the supreme flower of this original school, whose influence on French painting of the XIXth. century was marked.

(Begin from the left corner when facing windows, for pictures placed between windows.)

Left hand corner :

DIAZ D'OVIEDO (Pedro) : **The Legend of St. Ildefonso.**

The Bishop is shown receiving a chasuble from the Virgin. It is obviously influenced by Memling.

CASTILLIAN SCHOOL : **The Virgin with Angels. Coronation of the Virgin.**

COLLANTES : **The Burning Bush.**

Under neapolitan influence.

LUCA : **Scenes of the time of Inquisition.**

Below :

GOYA : **The sheep's head.**

Like all Spanish masters, Goya is interested in all realistic subjects.

Upright panels, also from the left, first facing window then facing the room :

PANEL 1.

CATALAN SCHOOL :

Four panels of the Legend of St. George :

Judgment.
Fustigation.
March to execution.
Decollation.

PANEL 2.

ZURBARAN (Francisco de) (1598-1662)

Saint Apollina

The harsh brush of Zurbaran consents to a more mundane sbtyle when he works for the oratory of some client. The Saint is a fine lady in green and pink silks, only carrying a palm and a pair of pincers with a tooth as a reminder of her martyrdom. But through these concessions to the prevailing taste, Zurbaran remains vigorous, distinguished, a little dry.

Reverse :

ATELIER OF VELESQUEZ : **The Infanta Maria-Teresa,** later the wife of Louis XIV of France.

PANEL 3.

MELENDEZ (Luis) : **His own portrait.**

MELENDEZ (Luis) : **Still life ; fruit.**

Nows round the room :

HERRERA thr elder : **St. Basil, dictating his doctrine.**

Violent realism expressed through broad, rough brush-work.

RIBERA : **St. Paul.**

MURILLO : **Birth of the Virgin.**

With picturesque case, he opens the roof of a humble room on to the most vaporous of skies.

RIBERA (Jose de) called « l'Espagnolet » or « il Spagnoletto » :

The Club-foot.

We have already observed the interest of Spanish painters in realistic popular subject. Ribera is no exception, this grinning street urchin, shouldering his crutch like a soldier's pike, is boldly set in full light, against the sky, apparently on a mound so as not to lose an inch of his short stature, and is vivid, gay and pleasant in spite of his ugliness.

1st. alcove :

Here is Goya, and his diamond-like hard transluscence :

GOYA : **Don Antonio Perez de Castro.**

A miracle of sobriety in tones.

Portrait of Guillemardet.

A brilliantly dashing piece. This was the ambassador of the French republic at Madrid in 1798.

The Woman with the fan.

The amazing delicacy of this beautiful portrait is in striking contrast with the preceding piece, yet is no less intensely alive.

MURILLO : **Holy Family** called **The Sevilla Virgin.**

2nd. alcove, centre :

VELASQUEZ : **Queen Marianna.**

This splendid portrait of Philip IV's second wife has only recently entered the collections of the Louvre. A wonderful example of Velasquez' power of re-creating a human being with astonishingly simple means. All the essentials are condensed in the semi-hieratic vision of the sumptuous doll, all rose and silver, purple and gold.

Left :

GRECO : **Portrait of Antonio Covarrubias.**

He was an architect and a man of superior culture ; a quiet style and a psychological master-piece. As he advances in life, Greco condenses more and more.

Right :

VELASQUEZ : **Portrait of the Infanta Marguerite.**

A light harmony in clear rose, grey, black and gold. The innocent chubby face is already set in princely dignity. She is Marianna's little daughter.

At both extremities :

ZURBARAN (Francisco de) : **St. Bonaventure receiving the messengers of the Emperor of Constantinople.**

Funeral of St. Bonaventure.

Zurbaran is a purely Spanish painter — he never went to Italy. He may well have seen works by Caravaggio in Spain, but his naturalism is even more realistic and uncompromising especially as regards composition or rather the absence of it. The figures are seen as through an open window, only partly visible at the edge. Here Zurbaran's vigorous manner is well suited to the austere subject : the dead Saint lying in state upon a bed.

3nd. alcove :

RIBERA (Jusepe de) : **Adoration of the shepherds.**

Realistic types, contrasting with the tender beauty of the dark-eyed Virgin. The light radiates from the Infant, a happy use of the methods of Caravaggio.

GRECO (Domenicos Theotocopoulos, called il) :

Christ on the Cross and two donors.

A gentleman and a bishop, a dissymetrical harmony in black and white, raise adoring eyes to the livid form that seems to sway in a chaos of frozen clouds. A supernatural world.

St. Louis king of France, with a page.

Boldly conventionalized to emphasize ascetic expression.

VILLAVICENCIO : **The Mussel-eaters.**

Another of the vivacious studies of street-types (" bodegones ") which all spanish artists are attracted by, a habit which keeps them free from conventionalism.

MURILLO : **Miracle of St. Diego, also called the Angels cooks.**

A graceful yet realistic illustration of how Saint Diego was ravished in prayer when the time came for him to cook the monks' meal, and angels did it for him.

MURILLO (Esteban) : **The beggar boy.**

The trivial little scene, such as Spanish artists love, is flooded with sunlight.

Door-way, on the left, will take the visitor through to the Itolian Frescoes.

ROOM OF ITALIAN FRESCOES

Mural painting was an important branch of art in Italy. The usual process was painting in tempera over freshly-laid mortar (al fresco) which became one with the wall when dry. The technique requires rapid execution allows of no re-touching and so makes for a firm and broad style which was excellent training for painters. Well-made frescoes can be detached from the supporting wall, which has made it possible to transfer these remarkable pieces.

1nd. PANEL.

Centre :

FRA ANGELICO : **Christ on the cross.**

Between the Virgin, St John and St Dominique. From his convent at Fiesole.

LUINI : **Nativity. Adoration of the Magi.**

From an oratory near Milan. In a clear rather acid scale of tones, Luini shows hinself strongly influenced Leonardo da Vinci ; the U-shaped mouth of his Virgins is found here

2nd. PANEL.

BOTTICELLI : **The Lemmi frescoes.**

From a villa of that name near Florence wher they were painted on the occasion of the marriage of a member of the Tornabuoni family, here shown as received in a grove by the Sciences and Art, while the other fresco shows his bride being welcomed possibly by the three Graces. The lissomeness of forms, the dancing gait, the refined elegance of types are characteristic of Botticelli.

Walk down a few steps and up a few others past the Winged Victory, turn to the right and enter the Rotonde de Mars and through a gate to Galerie d'Apollon.

Rotonde de Mars.

APOLLO'S GALLERY

This gallery, the most important of the royal apartments still extant in the Louvre, is exceptionally suitable as a background for the historic treasures which once belonged to the Crown or to the Church and which have survived many vicissitudes to find a home in the former dwelling of the French monarchy.

The gallery was started in the reign of Charles IX (1560-1574) as a short wing heading in the direction of the river, and connected the old Louvre (S.W angle of the Square Court) with the Long Gallery along the Embankment. The upper part of the Small Gallery, as it was called, was first decorated by Henri IV who used it as a Council-room and for the reception of ambassadors ; but it was destroyed by fire in 1661. Louis XIV had it restored by Le Vau and redecorated by Le Brun, who chose for decoration theme the glorification of Apollo, god of light, emblematic o the Sun-King. An eloborate composition, including stucco figures and painted medallions, announcing the style which later prevailed at Versailles, was to represent the triumphant god with the four Elements, Seasons and the Hours.

Le Brun however could only begin it and superintend part of the work. It was only completed in the XIXth century, when Eugène Delacroix filled in the central part with a glorious " Apollo Conquering the Serpent Python ".

When the Louvre became a Museum the Gallery was selectep or the display of the most famous items in the Department of Works of Art from the Middle Ages to the modern times, more particulary those connected with French History.

The **Wrought-Iron** gate at the entrance comes from the Chateau de Maisons, and is dated about 1650.

A **Table** of mosaic of marble, lapis, cornelians, and other fine stones, comes from the Chateau de Richelieu and belonged to the great cardinal. This and the other table at the end of the Gallery are splendid examples of the still italianized decoration of the earlier part of the XVIIth century, this is Florentine work. (The lower part is modern.)

CASE I.

Cases 1, 3 and 5 contain the surviving portions of the admirable collection of gems of the Crown of France, which had been begun in the XIVth. century, organised by Francis the First in the XVIth,

Apollo's Gallery and admirable wrought-iron gates

and magnificently developed by Louis XIV, who was especially fond of them, in the XVIIth.

This case contains a selection of pieces in **green jasper** (facing entrance.)

Lapis-lazuli (facing the windows). Among these, a large vessel with enamelled gold wreaths and a Neptune of silver, used to stand on Marie-Antoinette's chimney-piece in the Queen's room at Versailles.

Jades, ranging from dark green to grey.

Red jasper, among which a fine low bowl with two gold snakes for handles.

Sanguine jasper, with small red specks in the dark green stone. A magnificent large vessel of this variety stands in the middle of the upper shelf.

Amethysts and **amber.**

CASE II.

A bronze equestrian statuette called « of Charlemagne » is an extremely rare example of full relief in the IXth. century From the treasure of the Cathedral of Metz where it was looked upon as representing Charlemagne. The horse seems to be of byzantine workmanship while the rider, in a ruder style, was probably occidental.

The **crown of Louis XV** was made for the sacring of the boy-king in 1722. But the stones are imitations, after a king's coronation the precious stones were removed and replaced in the Treasure. The crowns themselves were preserved at St-Denis. All were destroyed at the Revolution but this one. It shows the position of historic gems such as the Regent, which will be seen in Case IV.

The **crown of Napoleon I** was made for his coronation, with cameos, supposedly like that of Charlemagne. He however did not wear it but crowned himself with a wreath of gold laurels.

A **Ring called " of St-Louis ",** with the King as a haloed saint engraved on an aquamarine, is really of the XIVth century.

CASE III.

This contains a collection of **Rock-Crystal vases**, bowls, and other vessels, several of which are mounted in enamelled gold. A wonderful collection, the size, clear transparency, and technique of some pieces being equally remarkable. They fetched very high prices. The Arabs had been initiators in the art of crystal cutting (see examples of their work on side facing case 2).

Gems o the Crown of France

Crystal artists in France were active as early as the XIIIth and XIVth century. Some of the pieces may have been remounted in goldsmiths'work in the XVIIth century.

Note, in centre of the case, a **Vase : with " Noah working in his vineyard and sleeping. "**

An **Urn with " Judith and Susannah " and " Judith ".**

CASE IV.

This case contains three famous gems, the remainder of the crown jewels, the splendid collection of which was begun by Francis I. The most valuable stones often served as security for state loans. But their number was steadily increased by successive sovereigns and they were worn by them and their Queens on state occasions. They were seized and confiscated at the time of the Revolution, and were stolen from the Garde-Meuble in 1792, but most of them were recovered. They were used by the sovereigns of the XIXth century. Most of them were sold in 1887, only these historic stones were reserved.

Centre of the case : The **Regent.** This admirable diamond is not the largest, but the finest in the world for the purity of its water ; it weighs 136 carats. It is an Indian diamond, sent from Madras by Thomas Pitt, then governor of Madras, to England, and offered for sale. It was bought in 1717 for the Crown of France by the duke of Orleans, Regent during the minority of Louis XV. It was worn by all the French sovereigns and their consorts since then. Its place on the crown seen in case II was in the middle of the bandeau.

Left : The ruby called " Côte-de-Bretagne ". It belonged to Margaret of Foix, duchess of Brittany, and after her to her daughter Anne duchess of Brittany in her own right and twice queen of France. She bequeathed it to her daughter Claude who married Francis I, and it then passed into the royal Treasure.

Right. The Hydrangea diamond, a smaller but very fine rose-coloured stone.

On side facing case V :

A reliquary-brooch mounted by Bapst for Empress Eugénie with some of the Crown diamonds.

A **Sword**, mounted by Bapst for Charles X in 1824, in a fashion imitating that of the diamond sword of Louis XVI. The stones are very fine.

An **imperial eagle** of enamelled gold, rubies and hyacinth ; it once belonged to Louis XIV.

CASE V.

Agates and **Sardonyx.** Some of the stones are mounted into an intricate design with gold enamelled figures, pearls and fine stones, of beautiful workmanship but in the baroque taste. Others are in a very refined style : note (on side facing case IV) two **covered vases** which come from the collection of Cardinal Mazarin, a very great amateur : one is of basalt inlaid with gold and silver, the other of carved reddish agate. Between these, a precious little **agate salt-cellar,** French work of the XVth century — a dainty small **cornelian cup,** two small **sardonyx ewers**, perhaps antiques, very highly valued.

A **Table** of mosaic of coloured marbles bearing a most remarkable design of natural birds, with the King's monogram at the corners and the royal arms in the centre. It was probably made in the newly-created royal Manufacture of Les Gobelins.

A **carpet,** with a formal design of scrolls of foliage and Apollo's

lyra in the centre, is one of a set of thirteen, woven for this gallery by the royal ateliers working in the Louvre, an off-shoot of the manufacture of La Savonnerie at Chaillot. The set was complete in 1667 ; a few are still extant.

The visitor turns to the mural cases, beginning with :

CASE VI.

This, and the following, contain some of the surviving possessions of the magnificent treasures of the Abbey of St-Denis and of the Sainte-Chapelle.

The royal abbey of St-Denis, of very ancient origin, was endowed and enriched by French princes since the time of the Merovingian dynasty. Its amazingly rich Treasure was seized upon and dispersed at the time of the Revolution. Of the priceless objects it contained, some were lost, a few are still extant abroad, some were sent to the Cabinet des Médailles, former Cabinet du Roi, now in the National Library ; some were preserved in the newly-created Museum, our Louvre ; Suger, who was abbot of St-Denis in the XIIth. century and who rebuilt the Abbey church, gave four vases, all priceless, both for their historic origin and their intrinsic beauty.

A **porphyry vase**, made of an egyptian amphora mounted in the XIIth century in silver gilt, by order of Suger, in the form of a standing eagle with spread wings (1152).

Left : **Sardonyx vase,** an antique pitcher mounted in golosmiths'work also for Suger (1152).

Right : **A Rock-crystal vase,** once a present of Alienor of Aquitaine to her first husband, Louis VII of France, who gave it to Suger. It was mounted in silver gilt by order of Suger who gave it to his abbey.

Further to the right : a precious **rock-crystal ewer,** given to Suger by Thibaut, count of Champagne, to whom it had been presented by a King of Sicily. It is Arabian work of the Xth century.

In front of the case : a **paten** of serpentine marble, delicately inlaid with tiny gold fishes, goldsmiths' work from Alexandria or Byzantium in the VIIIth or IXth century It was in the Treasure from time immemorial and was encircled in the merovingian or carolingian period with a gold border with coloured gems inset by the rough process of hammering the gold leaf over the edge of the stones.

Left of the case :

Two **Byzantine plaques** in repoussé, from the Treasure of the Sainte-Chapelle.

The Sainte-Chapelle was built by St-Louis to receive the Great Relics of the Passion. It was endowed by him and placed in the care of a college of canons. It later received relics of St-Louis himself and was enriched by successive Kings. The treasure, like that of St-Denis, was confiscated and dispersed at the Revolution.

One of the plaques shows : **the Holy women at the Tomb,** the dry elegance and sober composition are excellent examples of Byzantine art. The Women are met by an Angel seated on the empty sepulchre, after the formula for the Resurrection that prevailed until the close of the XIIth century.

The other plaque shows the **Cross.**

CASE VII.

These are venerable monuments of French history, the " regalia " or ornaments in use at the Sacring of Kings at Rheims. They were then personally brought to Rheims by the Abbot of St-Denis who had them in his keeping. Though traditionnally called " Honours of Charlemagne " they are mainly from the XIIth to the XIVth century. All have been restored from time to time.

Left of the Case : the **Sword of State,** called " of Charlemagne ". If it is not the legendary " Joyeuse " of the great emperor it is of infinite historic interest and of great beauty, the hilt having been fashioned in the XIth or XIIth century. The design of interlaced scroll-work and fantastic monsters on the pommel is still barbaric in style and may even suggest the carolingian period. It lay upon the altar at the ceremony of Coronation until girt by the king. The **Scabbard** (restored) hangs at the side. Underneath; the Gold **Spurs** which were placed on the king's feet by the duke of Burgundy.

Right of the Case : the **Sceptre,** of gold, made under the reign of Charles V (before 1380). It bears at the top an admirably chiselled statuette of Charlemagne, enthroned, issuing from an expanded lily, while the knob is decorated with scenes from his legend.

The **Hand of Justice** was only made for the Coronation of Napoleon I. But the jewelled medallion, in the centre, at the base, has recently been shown to have been a large carolingian ring preserved at St-Denis as " St-Denis'ring ".

Virgin of Jeanne d'Evreux

Underneath : The **Clasp** pf the royal mantle, a plaque of chased silver, supporting a large fleur-de-lys in precious stones. It is work of the XIIIth or XIVth century.

In the middle of the case : a Statue of the **Virgin and child called of Jeanne d'Evreux**, a gift from that queen, the widow of Charles IV, to the abbey of St-Denis in 1339, as indicated by an inscription running round the base. It is of silver-gilt, most exquisitely handworked, and is a perfect example of the finest full-sized statuary of the period. The style of draping, the attitude, the playful pose of the Child being typical features of the XIVth century. The base resembles a miniature gothic building, decorated with priceless little translucent enamels which represent scenes of the life of Christ.

CASE VIII.

Middle of the Case : **Shield and Helmet of Charles IX** (1560-

1574). These sumptuous pieces of armour, obviously only for parade, are of repoussé plates of gold, richly decorated with reliefs in the antique manner of the Renaissance and with dazzling enamels. The shield (or buckler) bears in the centre a scene reprensenting a cavalry fight and the initial K (for Karolus) is seen in the border. The helmet (or casque) is of the variety called " morion ".

Underneath :

Sword of Louis XV, with a jade and gold hilt, of jade and gold made in 1750, in admirable taste and workmanship.

The **inkstand of Louis XIV** for which a vase of red jasper has been beautifully mounted (1670).

Sword and **poniard** of the grand-masters of the Knights of Malta, given to the Order in 1565 by Pope Pius IV. These are German work, attributed to an Augsburg goldsmith, Hans Muelich. However finely made they appear over decorated, seen by the side of French work. They were presented to Bonaparte when he conquered the island in 1797.

Left of the case : a beautiful **mirror of Marie de Medici,** presented on the occasion of her marriage to King Henri IV (1600) by the Republic of Venice. It is in the form of a miniature classic building, with pillars and front enriched with enamels and fine emeralds.

Right of the case : A mural **candle-holder,** a cluster of agates and cameoes fixed on a plate. Very Italian in style. It has the same origin as the mirror.

CASE IX.

This case and the following contain the **treasure of the order of the Holy Ghost** created by Henri III in 1578. This became the most coveted distinction in the State, under the Bourbons, and was practically reserved for princes and the highest nobility. Henri III endowed the treasure with a number of religious works of art formerly the property of the Crown, and caused more to be made for chapel uses.

On top shelf of the case : A **reliquary** of the early XVth century, in the form of a small altar-piece, of gold, richly ornamented with rubies, sapphires and pearls and small figures in enamelled gold.

This is a precious surviving example of the splendid ornaments which their intrinsic value doomed to destruction, and most of which are only known to us from descriptions in princely inventories.

On either side : two **Angels** of enamelled gold bearing crystal cylinders for relics. They belonged to Anne of Brittany and through her passed into the Crown treasure of France.

Other ornaments in this case, of Italian workmanship, probably belonged to the kings preceding Henri III and we owe their survival to the fact that this king took them from the Treasure for his donation to the new order, the treasure of which fortunately escaped destruction.

They consist of two tall **candlesticks** of cut crystal, with silver-gilt mounts and gems. A **cross** of rock-crystal, a **ciborium**, a pair of small ewers **(burettes)** for the celebration of Mass — a **Kiss-of-Peace**, classic in shape, of silver-gilt with paintings under a protecting crystal — and a beautiful **holy water stoup** of red jasper and chased silver-gilt mounts, with its aspersorium or sprinkler

CASE X.

Shows more ornaments from the same treasure, but these are the work of Parisian goldsmiths and were made from 1579 to 1585. The quality of silver-gilt and of execution are admirable, the style is robust and simple. Several bear the arms of France and of Poland — Henri III having been King of Poland.

On the top shelf : A **bottle** with its chain, attributed from its mark, to one Noël Delacroix. Two large **basins**. Two **ewers** to match. A covered **cup.** Below : an **incense-boat** with its spoon. A **censer** in the form of a small classic temple with pillars, and (in the middle) the **mace,** and admirable piece of goldsmith's work, with four chiselled bas-reliefs, showing the ceremonies of the Order, on one of which the mace-bearer is seen preceding the knights in full dress.

On leaving galerie d'Apollon, get back to the rotonde, go down a few steps and up a few others right opposite, to reach : French paintings ot the XIXth.cy.

PAINTINGS

FRENCH SCHOOL

OF THE FIRST HALF OF THE XIXth CENTURY

Towards the end of the reign of Louis XV, the exquisitely refined art of the XVIIIth century was condemned alike by the philosophers and the moralists of the Encyclopedia on the score of frivolity and artificiality ; which no doubt was occasionally justified ; but the resulting reaction led to a much more aggressive form of artificiality ; it was based on reversion to a form of the antique supposedly more enlightened than that wich had prevailed in the previous century. Archæologic research, artistic pilgrimages of painters, sculptors and connoisseurs, not merely to Rome but to the newly-discovered ruins of Pompei and Herculanum, helped in the formation of new œsthetic ideals. Revolutionary events appropriated such ready-made œsthetics which, accepted as those of the Roman republic, therefore seemed virile and virtuous and the very thing to oppose to those of the monarchy.

Louis DAVID (1748-1825) assumed the task of enforcing the new rules. His autority as a great painter, backed as it was by the fact of his being high in favour with the masters of the day, ensured at least tacit submission both of the artists and of public opinion. According to him, art must and can only look for beauty in ancient history as to subject and antique statuary as to form, both of which offer unsurpassable models. He lays down the law of the superiority of drawing, as positive, over colour which can be variously appreciated, and that of immobility over movement which is incompatible with true beauty. He himself put these dogmatic theories into strict practice, only allowing the artist's temperament in him free play when painting portraits of a magnificent métier in which he forgets — or disdains — to correct nature.

David's dictatorship lasted long enough for his influence to be immense, not only over his disciples but over his rivals. Pierre-Narcisse GUERIN (1774-1833) perhaps owes his best work to it, François GERARD (1770-1837) steals away from such rigorous principles by devoting himself to sound and attractive portraits. Others, as soon as the times allow them to shake off davidian rules, turn from the weary Greeks and Romans and wander away into the new paths of romanticism, in quest of new skies after Chateaubriand or of anecdotes of

the mediæval past, then an almost unexplored field. Anne-Louis GIRODET (1767-1824) is one of these. The delightful Pierre PRUDHON (1752-1823) a poet among painters is a sincere lover of the antique, but his is a tenderly virgilian antiquity ; form is not sculpted by him, it is as softly modelled as Correggio's, but in transparent nocturnal shadows and light.

Jean-Antoine GROS (1771-1835), bred in the davidian doctrine, was the most loyal of disciples ; yet it was his strange destiny to be brought forward by his talent at that crucial time when the napoleonic era was beginning, and events as epic, as those of ancient history calling for a bard, bore him away from his beloved principles ; to celabrate living heroes, he was caried off back to facts and to realism. Yet, as an old, glorious and honoured master, he felt guilty of having betrayed his higher ideals, and his life ended in suicide.

He had cleaned the slate, though. Théodore GERICAULT (1791-1824) is derived from Gros' fine realism. Gericault died too young to fully master his own bold technique, but he was a very complete artist, a keen naturalist who reinstates the beauty of form in action, deals a last blow to the dogma of the « greatness » of subject, and yet ennobles his through his lyrical powers : he opened the way for his friend and admirer, Delacroix.

At the same time however, Dominique INGRES (1780-1867) still holds up the flag of David's academism with respected authority. A marvellous master of the expressive line, draughtsmanship in his eyes is the beginning and the end of art — colour, a mere accessory. Yet when confronted with the living model as a painter of portrait he, like David, achieves marvels of insight into the depths of character.

His peremptory personality was dead against the opposed genius of Eugène DELACROIX (1798-1863), perhaps the most complete of modern artists. His highly receptive, sensitive nature, coupled with an open mind and extensive culture made him ever anxious to enlarge and perfect his technique by travel, study of Rubens and above all passionate, untiring labour ; he opens ever new vistas, classical in their conception, lyrical in their execution.

Théodore CHASSERIAU (1819-1856) had been a pupil of Guérin and was a faithful disciple of « Monsieur Ingres », but he could not approach Delacroix without being carried over to a temperament so akin to his own, and drawn into the more resonant realm of colour. Both influences coexist in his all-too-short life, and in his works strangely exotic charm blends curiously with refined distinction.

Plain uncommented nature alone inspires the group of landscapists known as the School of Barbizon, from a village on the edge of

the forest of Fontainebleau, their favourite headquarters. They are at present only represented here by Théodore ROUSSEAU (1812-1867) a laborious technician. Jean-François MILLET (1814-1875) views things and men with the simplicity and directness of a true son of the soil ; his somewhat muddy and heavy manner attains beauty through robust sincerity. Another artist of peasant stock, Gustave COURBET (1819-1877), much more assured and pushing, readily assumed the leadership of the naturalistic movement ; a remarkably gifted executant, he put his great technical ability at the service of socialistic views expressed through subjects which were often found deliberately unpleasant and coarse ; but his work is always redeemed by the most thorough métier and passionate feeling for fine matter ; he awakes sensation, and occupies a considerable place in the formation of painters of the second half of the XIXth century.

ROOM I

On either side of entrance :

GROS : **Portrait of Christine Boyer.**

A posthumous portrait of Lucien Bonaparte's first wife, who died very young. A broken rose symbolic of her life, floats downstream. The romantic gloom is warmed up by rich, dark crimson touches.

GERARD : **Portrait of Mme Visconti.** Gérard nearly always lends sweetness and grace to his portraits of women. The dainty silhouette seems caught in a gust of wint which plays with her soft hair as she stands under a cloudy sky by a running brook.

Walking down the middle of the room, the visitor can turn alternately to the left then to the right.

Panel I.

Left :

DAVID : **The Oath of the Horaces.** David took up this episode of roman history already immortalized by Corneille, when quite a young man ; it was enthusiastically greeted at the Salon of 1785 as heralding a return to a stern and heroic artistic ideals ; it labelled the artist a precursor of new times.

DAVID : **Pâris and Helen of Troy.** Here, shortly after the Horaces and a « Brutus », the recognized leader of virile art condescends to an amorous scene. But the pyramidally-clasped lovers are treated like a sculptured group. It is typical of him that the supposedly

antique couch and accessories are his own furniture, made to order after his own design. In the back-ground we identify Jean Goujon's Cariatides, drawn by David in the Louvre.

DAVID : **Portrait of Mme Récamier.** This famous portrait of the fair Juliette, then twenty-two years old, never took its place in her house, which also was decorated and furnished « à l'antique ». David took offence when he heard that she was also sitting to Gerard and declined to finish it. The back-ground is merely brushed in. It retains the lightness of a sketch and the lovely horizontal line of the girl in the softly draped white frock is harmoniously balanced by the tall lamp.

DAVID : **The lictors bringing home the dead sons of Brutus** whom he had himself sentenced to die as conspirators against the Republic. A thorough black drama, quite representative of David as a terrorist and exponent of « roman » stoicism, and of his political attitude in those terrible days. Brutus sits in the dark in stony silence listening to the lugubrious tramp of the bearers, while the mother's clamour rends the air.

Right :

GIRODET : **The burial of Atala.** Girodet fell under the spell of Chateaubriand's romance of the new american land. Here he faithfully follows the writer's description. The fair form of the maiden, chastely veiled, il suffused in silvery moonlight and gleams like a star in the midst of the classically arranged group of men.

DAVID : **Leonidas at the Pass of the Thermopyles.**

When called upon to celebrate soldiers fallen for their country, David explained his intentions at full length. He adopts the « heroic » view and shows the Spartan heroes calm and unmoved, as though already turned into immortals by their freely accepted sacrifice ; his banishment of movement as detracting from grandeur is typical ; all the figures seem turned to stone.

GIRODET : **Endymion asleep.**

He is a well-trained classic. But the sweet romanticism of moonlight effects appeals to him irresistibly.

2d Panel.

Left :

GROS : **The Pest-house at Jaffa.**

Contemporary events provided painters with plenty of subjects quite

as « heroic » as those of ancient history. During the campaign of Syria, there were cases of plague in the army and the bravest soldiers were scared, whereupon Bonaparte visited a lazaret and insisted on comforting and touching the plague-stricken men to revive confidence and courage. Surgeon Desgenettes tries to stop him, and general Bessières covers his nose and mouth. The warmly oriental atmosphere and direct sincerity of the scene were hailed as a re-awakening of colour and life in art.

Right :

DAVID : **The Coronation of Napoleon I by Pope Pius VII at Notre-Dame de Paris.**

As First Painter of the Empire David was called upon to commemorate the pomps of the Coronation, which in fact is that of Josephine ; the diadem is being placed on her head by the Emperor, himself crowned only with gold laurels. The Pope is merely seated in front of the altar. It was no easy task to contrive such a throng of individual portraits to suit the illustrious models. The treatment of rich costumes and liturgic vestments obliged David to use an unusual wealth of tone and to reveal himself an unwilling admirer of Rubens.
3d Panel.

Left :

CUERIN : **The return of Marcus Sextus.**

Though not a pupil of David and naturally unlike him, Guérin was attracted by what is undoubtedly powerful in his manner. Marcus Sextus (a fictitious person), a political exile, coming home to find his wife dead, his daughter insane, his home destroyed. The allusion to the return of emigrants after the Revolution appealed to the public. It is sternly but nobly constructed in verticals and horizontals.

INGRES : **Apotheosis of Homer.**

This studied composition is characteristic of David's teaching ; it was intended for the ceiling of Salle de Clarac in the Louvre (now pré-hellenic room). The theme is Homer's deification and through him the glorification of antiquity. He is being crowned by Victory. The Iliad and the Odyssei sit at his feet. French classics, artists and men of letters, painted as half-lengths, are admitted in the fore ground of this Olympus.

PICOT : **Eros and Psyche.**

The beautiful myth of Psyche enjoyed renewed favour in the first half of the XIXth century. Among the many sculptors and painters who took it up, Picot, though rather cold, holds honourable rank.

PRUDHON : **The rape of Psyche.**

Psyche again, but seen through the vision of a poet. Prudhon retains all the seduction of the XVIIIth century and blends it with a dreamy fantasy all his own. The lovely form of the sleeping nymph, borne by butterfly-winged Cupids, floats away on the clouds and seems as immaterial.

Right :

GROS : **Portrait of Colonel Fournier-Sarlovèze.**

A spirited effigy of a fine soldier. He held Vigo against the spanish forces during the Peninsula war and he scornfully sends back the parliamentaries who had come to offer terms.

DAVID : **The Sabines.**

This is not the rape of the Sabines. The women throw themselves between their kinsmen and their kidnappers, now their husbands. The scene is sculptural and has no distant background, for the painter sees it as an antique bas-relief ; the nude is considered an essential condition of « grand » subject and David found willing sitters among fashionable beauties of the day, which, even in the notoriously loose post-revolutionary times surprised not a few. The composition is studiedly cold, but a triumph of the sovereignty of line, and is as a profession of faith.

PRUDHON : **Portrait of Empress Josephine.**

She is resting in her beloved park of Malmaison, soft masses of foliage set off the silvery white gown, the warm splash of colour of the indian shawl, the gracious curve of the arms and the thin oval of the smiling face.

PRUDHON : **Christ on the Cross.**

A classical, almost bolonese piece, though romanticized by the moonlight effects so dear to Prudhon. Like others of his canvases it has darkened in tone.

Betwen the glass doors :

PRUDHON : **Justice and Revenge tracking Crime.**

This was intended for the High Court of Justice, Prudhon took his theme from a verse of Horace ; it is dramatic. The white corpse of

the victim lies livid in the moonlight, and its curve answers that of the somber draperies of the flying divinities. Justice seems to say : « Sister, leave him to me. »

Along both walls :

Busts of DAVID, GIRODET, PRUDHON, GUERIN. Note particularly the **David** by RUDE.

ROOM II

This is Pavillon Denon. Visitors wills walk round, beginning with wall adjoining Room I.

GUERIN : **Phedre and Hippolyte.**

He follows the text of Racine. The protagonists are as actors on the stage. Guérin can create beautiful figures and distributes them along a geometrical axis as seen in his « Marcus Sextus ». But this, while pleasanter, is not so powerful.

GUERIN : **Œneas tells Dido of the misfortunes of Troy.**

The davidian impress is steadily waning, this is agreeably relaxed. Save for his tall helmes and semi-nakedness, Œneas might be any general calling on a lady.

Below :

CHASSERIAU : **Algerian Caïd Visiting a douar.**

The example of Delacroix attracts him to North Africa.

The tepidarium. Here Ingres predominates.

Between window :

CHASSERIAU : **Susan.**

A Susan without the elders.. Chassériau's vividly personal manner can renovate such a favourite theme of the greatest old masters. His Susan in unlike any other. Slender, olive-skinned and alone, she glides past, as if guarding a secret.

INGRES : **Joan of Arc.**

As always with Ingres, the draughtsmanship is faultless. Perhaps the great popularity of this picture, too often seen in poor reproductions prevents us for feeling as touched as we ought.

Above :

Thomas COUTURE : **Romans of the decadence.**

An able draughtsman, a careful composer, this good pupil of Ingres lacked the creative gift. This well-studied canvas, rightfully considered his master-piece, remains cold even if it is an orgy .

Wall adjoining Room III :

TROYON : **Oxen driven to the ploughing field.**

Troyon's place among artists of the first rank our time has not ratified. His technique is rather thin ; but he has a true feeling for rural life and expresses it with refreshing simplicity and sincerity.

COURBET : **The haunt of the deer.**

Those translucent deep greens of the thick underwood always show Courbet at his best.

Back wall :

CHASSERIAU : **Peace** and **Trade.**

These precious rescued fragments from the wall-paintings by Chassériau which decorated the great Staircase of the Cour des Comptes (destroyed by fire in 1871), showing so marked a sense of rythm, prove that with him classicism did not exclude lyrical emotion and sense of colour. They are not frescoes but oil-paintings.

GIRODET : **The Flood.**

He attempts an escape into dramatic subject. A huddled mass of terrified human beings cling to a tree-trunk, already toppling into the seething waters. It is truly nerve-shattering, and technically excellent. Yet it somehow fails to move us.

ROOM III

On either side of entrance :

CHASSERIAU : **Portrait of Père Lacordaire.**

The man stands erect, as straight as a sword. The sober tones are illuminated by the somber, ardent gaze. In its expressive concision, this portrait is a document. It was painted about the time when crowds flocked to hear his Lent sermons at Notre-Dame.

CHASSERIAU : **Sisters.**

This beautiful double portrait, a masterpiece of the arabesque line, is still very « ingresque » ; yet the brilliant harmony of reds somehow suggests Delacroix. They are the painter's sisters Adèle and Aline.

Between the glass doors :

DELACROIX : **Women of Algiers in their apartment.**

Delacroix brought away vivid memories from a visit to Algeria which gave him an insight into oriental ways of living. He was fortunate in

being allowed a glimpse of the restricted and torpid life of the harem. The acid tones of flimsy algerian silks against the background of warm obscurity, create an atmosphere.

Panel 1.

Wall :

DEVERIA : **The birth of Henri IV.**

The old King of Navarre proudly holds aloft the bonny boy, his daughtes's firstborn. Gay costumes, a blaze of colour are only superficially romantic and the subject as well as its dimensions are rather beyond the scope of Deveria's agreable talent.

DELACROIX : **Liberty guiding the people.**

This was brushed off in the wave of enthusiasm over the popular rising of 1830. A bourgeois in a top-hat, a little street arab, signify the joining of all ranks of life under the folds of the tricolor flag boldly planted on top of the barricade by the handsome wench, Liberty. The subject caused it to be seldom exhibited.

DELACROIX : **A Scene of the Massacres of Scio.**

Delacroix, with Byron and many noble hearts burnt with indignation at the recital of turkish atrocities in Greece. The hopelessly vacant stare of the old woman ; the child starved to death at the breast of its dead mother, the naked captive dragged at a horse's tail are so many symbols of the cruel yoke under which Greece was groaning. To paint that tragic desolate landscape, Delacroix got useful hints from the technique of Constable, then exhibited in Paris.

Left wall :

DELACROIX : **The death of Sardanapalus.**

The vanquished Eastern monarch will not survive defeat and his women, servants, horses, his very dogs shall perish with him in the flames. From the couch already laid on top of his funeral pyre, he gazes for the last time at all those delights of his life. Such a subject can well explain the « disorder » for which it was blamed by critics : it lacks unity indeed but it teems with admirable pieces of the most wonderful wealth of rich, transparent colour.

DELACROIX : **The Crusaders'entry into Constantinople.**

Delacroix's grasp of the epic is even more striking here than in « Sardanapalus » because the composition is better controlled. Rich orientalism, pathetic emotion and historic grandeur are combined with superb discipline. The leaders of the Crusade are riding through the conquered city ; the steel-clad group looms dark against the red glory of the sunset ; they are arrested at the pillared porch of a palace

by terrified folk ; the nudity of a woman gleams white in the coming twilight.

2nd Panel.

Left wall :

GROS : **Napoleon on the battlefield of Eylau.**

Dying and dead lay on the immense shroud of snow and the earth is more luminous than the sky. A compact group of the imperial staff surround Napoleon, in grey, riding a white horse, the only bright spot in the gloom of the failing day. Not triumph but melancholy at the tragic sight fills their heart and is here expressed.

Right wall :

GERICAULT : **The raft of the Medusa.**

A dramatic shipwreck in 1826 and the subsequent tragedy of passengers and crew starved to death on a raft, appealed to Géricault as a vividly realistic subject. He feverishly gathered data, sought out the few survivors, had a model of the raft built by the ship's carpenter, procured even corpses for rapid studies. Such passion for truth was hardly appreciated. To-day we realize its fine audacity.

3d Panel.

Left wall :

GERICAULT : **An officer of the Mounted Imperial Guard.**

Gericault was very fond of horses. A sketch of a rearing horse, made when quite young, suggested a picture of one in action. He painted it with amazing fire and impetuosity ; horse and man are swept in a cloud of smoke and dust.

COURBET : **Stags fighting.**

Thick, richly-laid matter splendidly renders the green depths of the damp underwood.

GERICAULT : **The wounded cuirassier.**

It is on the man here, not the horse (Gericault was dissatisfied with it) that he concentrates and spends his fervent endeavour. He is one of the young and desperate soldiers of the last stand, in 1815.

Left of the door :

GERICAULT : Presumably **a Portrait of the artist.**

He died young, of a fall when riding. We like to picture him as such a boy, with the shy yet ardent look, of whom Delacroix wrote in his Diary : « His death is one of the gratest losses that Art ever sustained. »

DECAMPS : **The defeat of the Cimbri.**

Decamps never enjoyed the rank to which he might have been entitled, because his too-early success as an orientalist caused him to be classed among mere painters of « genre » yet he had great abitities ; in this sketch for an historic piece, masses are masterfully handled and show what he might have done, given opportunities.

Right wall :

COURBET : **The artist's studio.**

He always loved to be his own central subject, this vast and rather obscure composition shows him at his easel in the presence, as we suppose, of his Muse — Truth, no doubt — and in the midst of a respectul group of friends and admirers apparently unacquainted. A bizarre ararngement by which he seems to assume the leadership of the naturalistic school. This huge canvas is hardly attractive, but excellently well painted : technique and brush-work are magnificent.

COURBET : **Funeral at Ornans.**

This village scene is a souvenir of his native Franche-Comté : well observed, with pitiless sincerity ; touch and manner are intentionally simple and direct to crudeness, plain splashes of colour are unsoftened. The black-and-white of the priests' vestments, the ruddy faces of the men, the woolly black of the mourning dresses create a vivid symphony of clashing tones. Very strong of its kind. But it was found unpleasantly brutal.

Right of the door :

GROS : **Portrait of Alcide de la Rivallière.**

This fine portrait we owe to Gros' affection for this pupil.

ROUSSEAU : **Forest edge at Fontainebleau.**

The composition of this landscape is very carefully studied. He lays stress on the foreground to emphasize distance.

Along both walls :

BARYE : Original models of his allegorical groups :

War.
Peace.
Strength.
Order.

for the decoration.

On arriving ot the landing of Escalier Mollien, the visitor wilt turn to the left and begin the visit of a selection of great pictures of the Schools of Painting of the North.

RUBENS. — Helena Fourment and her children (in part).

PAINTINGS

SCHOOLS OF THE NORTH

The flemish and part of the dutch schools are displayed together in the four next rooms. For commodity of reference to the following notices, the artist's name is preceded by F if flemish and D if dutch.

FLEMISH SCHOOL

At the beginning of the XVth century the condition of Flanders was most prosperous ; the country was at peace, industrious cities carried on a brisk trade through the port of Bruges, with the rest of the civilised world ; it had long been in close touch with Paris, its sovereigns being related to the French royal family ; Flemish art had enjoyed a truly international formation. This explains the apparently miraculous excellence of the earliest Flemish paintings and the superiority of VAN EYCK (Jan) (1441). Heir to a long line of admirable miniaturists he enlarged their art through **his** own genius ; and improved technical methods especially in the use of oil as a vehicle for colour which open the way to true painting. VAN DER WEYDEN (Roger) of Tournai (1399-1464) brought to Flemish art an expressive line ; he has none of Van Eyck's serene detachment but great pathetic feeling. BOUTS (Dirk) of Louvain (circa 1415-1475) in a harsher style nevertheless express a high standard of thought. MEMLING (Hans) (circa 1430-1494) is from the Rhine Country ; his peaceful and graceful style, his clear colour and quiet charm are equally attractive in his religious paintings and his portraits.

These masterpieces show Flemish art as marvellously well equipped and complete before it was touched by the first symptoms of the Renaissance.

Flemish painters were not naturally prepared for the novelties introduced by the Renaissance ; a dual tendancy was manifest : some artists trying to keep up with the evolution and to adapt themselves to the « Italian manner », some remaining attached to traditional close observation of reality.

Among the first, DAVID (Gerard) (circa 1450 or 60-1523) retains much of the solemn gentleness of Memling but goes in for studied compositions. GOSSART (Jan) called MABUSE (1470-1533) successfully acquires Italian modelling. LUKAS of Leyden (1493-1583), an so does MASSYS (Quentin) (1466-1530) whose famous picture exhibited here does not show Italian influence as yet, but whose later works did.

Traditionalists are grouped round BRUEGHEL (Peter) the elder (circa 1525-1569). But he stands above all others in his profound sense of poetry ; though accurately realistic, he is rich in meaning and occasionaly satiric ; sincere love of nature brightens his melancholy moods. His son BRUEGHEL (Jan) called « Velvet » Brueghel

for his skilful rendering of fabrics, is a faithful follower, but only a clever painter. VAN DALEM (1535-circa 1575) and Joos VAN CLEVE (1485-1541) are versatile artists. PATENIER (Joachim) (circa 1475-1524) has a place apart as a painter of wide panoramic landscapes, no longer backgrounds for subject but attempts at portrayal of the world.

Two painters of the Northern provinces of the Low Countries later Holland, connect the Flemish and Dutch Schools : de SAINT-JEAN (Gerard) (1465-1493) lives in the XVth century, his manner is mediaeval, but his style vigorous and expressive. BOSCH (Jerome) (circa 1450-1516) is satiric and fantastic with a background of positive realism.

The brilliant period of Flemish art in the XVth. century might have been closed by he introduction of the Renaissance. Pagan themes and treatment of the nude were unfamiliar to the sober Northern race ; roman churches after the Reformation required veronesian decorations and in this role Flemish artists appeared timid and awkward. Yet Flemish art not only kept up with the movement but took a leading part in it, thanks to the genius of RUBENS (Peter-Paul) (1577-1640) whose creative power, magnificently free technique and wide culture show him as the complete artist. Extensive travels in Italy imbued him with the spirit of the Renaissance and on his return to Antwerp he achieved the synthesis of Flemish positivism and Italian lyrism. Personal prestige and diplomatic missions to the French, English and Spanish courts extended his range of influence far beyond the usual limits of an artist's career ; il was largely felt abroad and the French School of the XVIIIth century owes much to him.

Among his pupils and collaborators many are masters who rank among the first such as JORDAENS (Jacob) (1593-1678) the painter of merry feasts and good living who learns from Rubens a rich, dense treatment of the nude in allegory. VAN DYCK (Anthony) also called Vandyke) has been said to reflect the courtier in Rubens. His swift, brilliant brush-work and supreme elegance were long remenbered in England where he settled as the King's painter. Rubens' influence is profoundly felt by SNYDERS (Frans) (1579-1657) VAN MOL (Pieter) (1599-16 0), FYT (Jan) (1611-1661). Through JORDAENS BROUWER (Adrian), STEEN (Jan), painters of popular festivities, and other Dutch masters, are related to him.

JORDAENS. — The four Evangelist

DUTCH SCHOOL

In the XVIth. century Holland embraced the Reformation and was separated fr m the Spanish and Catholic Flanders. From that time Dutch art was also separated from Flemish art and acquired true national features ; as a protestant republic Holland had no use for religious painting and palatial decorations; but the industrious burgher classes were devoted to painting as an ornament of the home : all pictures of Dutch interiors, however poor, show pictures displayed on the walls. They are of medium or small size, mythology is excluded and religious subject seldom treated. Portrait is a great favourite whether individual or collective as including a whole family or members of one institution or corporation (« doelen ») other favourite themes are the rich Dutch land, its cities, its meadows with horses and cattle ; gardens, rivers and canals, the sea with Dutch war-ships or fishing smacks, the home itself with its familiar daily scenes. The School has no intellectual tendancies ; its beauty is derived from profound sincerity and love of good painting, admirable skill and poetic sense of the play of light, always peculiarly subtle in a damp climate.

Over and above the generally excellent level of quality, men of genius stand by themselves.

Whereas unity in the Flemish School was achieved through the personality of Rubens. REMBRANDT (1606-1669) on the contrary stands apart among Dutch artists and dominates the whole school as alone rising above the material plane. Though originally very successful as a masterful and literal portraitist, he later evolved towards a deeper search for the expression of the inner life, thereby ceasing to be understood by his fellow-citizens

and condemning himself to a life of poverty. The practice of etching and the use of black-and-white, of which he was one of the greatest masters, encouraged him to a peculiar distribution of light : it concentrates on vital features or revealing gestures which emerge luminous, from Rembrandt's own gloom. The various phases of his art are well examplified in the Louvre.

HALS (Frans) (1580 or 81-1666) is a much more typical Dutch portraitist ; his free, joyous manner and bold use of impasto are both fine and pleasing.

Landscape, a much-appreciated branch of painting is, like all others expected to cultivate sincerity above all things. VAN RUYSDAEL (Jacob) (1628-1682) alone is aware of a response in dumb things to the emotions of man, a sunbeam in a dull sky, a solitary bush torn by the wind express misery or hope and mean more than the outer aspect of things, An excess of painstaking naturalism drains the vitality of the dutch school from the XVIIIth century; its great era is past.

VESTIBULE

VRANEK : **A plundered village.**

Contrasting with the rejoicings in 1609.

CORNELIUS DE BAELLIEURS : **Gallery of an amateur** in 1637.

VAN STREEK : **Snakes and butterflies.**

The oddly dry precision is that of a naturalist.

DE HEEM : **Still life.**

ROOM I.

Begin right of entrance :

D GERARD DE SAINT-JEAN : **The Resurrection of Lazarus.**

He is from the northen county of Holland, and already indulges in realistic details. This will remain a characterise of dutch art.

F VAN EYCK (Jan) : **The Virgin of Autun.**

The donor is Nicholas Rolin, chancellor of Burgundy. The masterful technique of this admirable panel at this early date is explained by the fact that Van Eyck is the heir of a long line of splendid miniaturists. Here the marvellous sincerity of details blends with the broadest

style. The harsh fervent profile of the old man in the furred brocade robe, the placid beauty of the young Mother whom an Angel crowns, the luxurious oratory, stand out against an extensive landscape of a city, a prodigy of minute sincerity, but not identified.

To left :

F ROGIER VAN DER WEYDEN : **Braque Triptych.**

A portable altar-piece, probably painted for Catherine Brabant, the young widow of Jehan de Braque, as the reverse bears their arms and funereal emblems. In the centre panel, Christ the Redeemer between St. John Evangelist and the Virgin. On the left panel : St. John the Baptist, on the right, St. Mary Magdalen. The powerful, dramatic draughtsmanship is typical of van der Weyden : Magdalen is by no means as lovely as an Italian would have shown her, but her thin, sad face is deeply moving in its tense expression.

F BOUTS (Dirk or Thierry) : **Deposition from the Cross.**

Flemish artists learnt from van der Weyden how to express emotion. The realistic rigid Christ, the disconnection of the figures, do not make for beauty; but the expressions are pathetic and true. Landscape is no longer a mere background.

F ROGIER VAN DER WEYDEN : **The Annunciation.**

This is now attributed to the earlier part of Rogier's career. The subject affords an opportunity for the portrayal of a mediaeval demoiselle's room treated with delightful precision of detail and delicate poetry.

F MEMLING (Hans) : **Portrait of an old Woman.**

Old age alone this time. This dignified old flemish dame with the sober lined countenance was painted, judging from her style of dress, about 1470, on a panel of a diptych ; the other panel, with the portrait of an old man presumably her husband is in the Kaiser Friedrichs Museum at Berlin. Realism here is softened by the happily contrasted harmony of the white veil and the dark fur and gown.

ROOM II.

Small room opening off Room III, begin right of entrance :

GERMAN SCHOOL

The birth of German painting was retarded by unfavourable circumstances : the Holy Roman Empire was divided into numerous small States almost permanently engaged in warfare, whose Courts had little refinement, small means, and no great regard for art ; hardly more than mere imagery was expected of painters. Those of the Rhenan marches, in the XVth. century found guidance in the French School of miniature-painters, others turned towards Flanders. Their best patrons were the wealthy burghers of the « free towns », which however induced a decidedly bourgeois taste. Their work has vivid realism, it is curiously precise and often expressive, but prosaic and shows a very limited sense of the aesthetic. The practice of woodcut and wood-carving imparts harshness to the contour.

In the XVIth. century humanist culture finds its way into Germany. It liberates the genius of DURER (Albert) of Nuremberg (1471-1528) who breaks away from tradition and responds whole-heartedly to the call of the Renaissance ; his nostalgic desire of new ideals twice took him to Italy, to Venice where he was admired and influenced Titian, while acquiring greater suppleness and new notions that he strove to introduce in the barren atmosphere of his own country. An admirable etcher, his work is rich with thought and emotion and carries the German School on to a superior plane.

CRANACH the elder (1472-1553) and hiss on CRANACH (Lucas) endeavoured to adapt themselves, though stiffly and awkwardly to mythologic themes and treatment of the nude, beauty is conspicuously absent from their abundant production, but their art is redeemed by vigorous and true portraits. HOLBEIN (Hans) the younger is liberated from German restrictions and his career is abroad ; he visits Italy and France, lives in Switzerland and finally settles in England. A keen and cool observer with a sharp insight into the psychology of his models, he has also acquired the breadth and ease of Italian « metier ».

The expansion of German art, which had been slow, was of brief duration : it was cut short by the Reformation as early as the XVIIth. century.

F GOSSART (Jan) called « Mabuse » :

A diptych : Jean Carondelet and the Virgin.

The delicate modelling of the portrait shows definite Italian influence.

F LUKAS of Leyden (attributed to) : **Loth and his daughters.**

F BRUEGEL (Jan) called the Elder : **The Beggars.**

The bitter realism of this small panel is marvellously obliterated by its fresh colour, its amazing charm and humour.

F BOSCH (Hieronymus van Aken, called Jerome) :

The Ship of Fools.

Dutch realism was early attracted by humorous, satiric subjects. A pamphlet on the " follies " of the five senses suggested this, which ridicules the slaves to the pleasures of taste and of hearing.

HOLBEIN the Younger : **Portrait of William Warham,** Archbishop of Canterbury.

The insignia of his dignity are present, but the real grandeur of the fine old man who was sadly persecuted by Henry VIII, resides within himself.

HOLBEIN the Younger (Hans) : **Portrait of Erasmus.**

Holbein was born at Augsburg, but his life was spent out of Germany where artists met with poor encouragement. He met the famous humanist at Basel and portrayed him several times. Erasmus is seen here writing a treatise dated 1523. The sharp analysis of the pensive old face, the fine expressive hands, show marvellous ability and feeling for truth.

DURER (Albert) : **Portrait of himself.**

German art developed late and with difficulty the state of the country being unfavourable until the XVIth century. Dürer, as Holbein was after him, was drawn to travel abroad. He visited Italy where, under the influence of humanism, he painted, probably, as a gift to his betrothed at home, this portrait of himself ; it is both very sincere and in a surprisingly free style, strangely attractive in its unripe grace. It is very precious as being signed an dated : 1493.

HANS HOLBEIN — Portrait of Anne of Cleves

CRANACH (Lucas) (1472-1533) ; **Portrait of a Girl.**

Cranach is a true German painter who did not visit Italy and worked at home with his sons for the Elector of Saxony. The output of the atelier is considerable, but his ideals are very restricted ; his attempts at the nude are awkward. He is at his best in literal portraits such as that of this sickly-looking girl, on an opaque background. It has the German quality of accuracy and sincerity. She perhaps was Luther's daughter Magdalena.

HOLBEIN (Hans the younger) : **Portrait of Nicolas Kratzer.**

Holbein's compatriot, astronomer to Henry VIII.

MASSYS (Quentin) : **The Virgin and Child..**

This, as compared with the " Banker ", shows Massys attracted by Italian art.

F PATENIER (Joachim) : **St. Jerome in the desert.**

He inaugurates panoramic landscape.

F MASSYS (Quentin) : **The Banker and his wife.**

Quentin Massys' manner is very varied, occasionally touched by italianism. But this famous picture so vivid as to colour, so exquisitely accurate as to detail, is still in the tradition of Van Eyck. It is one of the carliest profane subjects in Flemish painting, but they really are portraits.

F MORO : **Cardinal Granvelle's dwarf.**

The pitilessly realistic effigy, so hard and brilliant, is more Spanish than Flemish.

HOLBEIN (Hans) ;

Portrait of Anne of Cleves, Queen of England.

She was the fourth wife of Henry VIII of England, who married six times. After the death of Jane Seymour he sent Holbein to Germany to portray the princess, but when she came he was disappointed, called her a " big Flanders mare ", and promptly had the marriage dissolved. Holbein, not having here a model with character, has rendered her placidity and meekness, and turns his attention to the careful portrayal of her rich attire.

ROOM III.

Begin left of entrance :

F JORDAENS (Jacob) (1593-1678) : **The four Evangelist.**

Jordaens, one of the chief collaborators of Rubens has learnt much from him but remains strongly personal. He never went to Italy but felt its broadening influence through Rubens and it adds power and brilliancy to his flemish qualities of vigorous realism. This fine dense group of the Evangelists, earnestly studying the Book of Truth shows them as men of the people.

Below :

F RUBENS : **Abraham meeting Melchisedec.**

This marvellously brilliant and aerial sketch, with two others (see further) were preparations for the ceiling of the Jesuit church of Antwerp.

RUBENS (Peter Paul) : **The Kermesse.**

The exuberant genius of Rubens was undiminished by age when he was tempted by this subject ; the usually placid flemish peasantry on a fête day, excited by heat, noise, eating and drinking. The merry-making turns to riotousness ; the mad crowd of dancers stumble and roll on thinning away — in a broken diagonal — into the meadows and the peace of evening. The fresh clear tones make this look like a bunch of wild flowers. The influence of this picture on our XVIIIth century — on Watteau among others — was great.

F RUBENS (Peter-Paul) : **The Virgin of the Innocents.**

Such studies from rosy babies (his own infant son) are no conventional puffy cherubs but true little nudes.

F RUBENS (Peter-Paul) :

The Triumph of Truth and the Parques spinning the thread of the Queen's destiny

Two beautiful sketches for the " Life ".

SIEBRECHTS : **Country scene.**

F RUBENS (Peter-Paul) :

Philopoemen recognised by and old woman

For the church of the Jesuits.

F JORDANS (Jacob) : **Portrait of a man.**

The image of placid content.

F SNYDERS : **Fruit.**

RUBENS (Peter Paul) (1577-1640) : **The Tournament.**

An imaginary scene suggested to Rubens by the gothic aspect of his summer home, the Château de Steen. His fancy conjured up a vision of tilting knights of old ; he amused himself by sketching it on a panel with that wonderfully free and light touch of his, as seen through a golden haze.

F FYT (Jan) : **Game and shooting accessories.**

F RUBENS (Peter-Paul) (1577-1640)

Portrait of Helena Fourment and her Children

Rubens' second wife. He had known her as a child and was dazzled by her blonde beauty when he returned from his travels. He never tired of painting her, with or without their children, two of whom are in the picture ; the tiny hands of the third can be seen near the chair. For this is an unfinished picture, infinitely precious in that it shows the master's methods of work : the rapid sketch is lightly washed-in with diluted paint in a soft golden tone providing a sunny, warm ground for further notations of colour.

F RUBENS (Peter Paul) : **The flight from Sodoma.**

When Rubens visited the french court in connection with his ' Life of Marie de Medicis " he painted this for the Queen, putting in her little dog. Interesting comparison with the same theme treated by Veronese.

F VAN DYCK : **The Gentleman with a sword.**

All Van Dyck's fine distinction.

F VAN WALKENBORG (Lucas) : **The Tower of Babel.**

F BROUWER (Adrian) : **The Smoker.**

Smoking, introduced in the XVIth. century, had already become a habit with the flemish and the dutch. A strikingly brilliant piece.

F VAN DALEM (Cornelis) : **Farm-yard on a winter morning.**

It might have been painted in a farm of to-day.

ROOM IV.

(Begin left of entrance) :

RUYSDAFL (Jacob) : **The Bush.**

Buffeted and torn by the wind, it stands as a dumb incarnation of almost human distress.

TERBORCH (Gerard) also called Terburg : **The Gallant.**

Dutch painters excel in familiar scenes, in interiors, that do not shrink from vulgarity but show keen observation and a sense of humour. The stout trooper with the loosened cuirass has made himself very much at home and is enjoying the hospitality of the young woman who accepts his money with a proper show of bashfulness.

HEDA (Wilhelm Claesz) : **Dessert.**

The harmonious scale of soft greys turns the disordered table into a bit of poetry.

VERMEER (Johannes) also called Vermeer of Delft :

The Lace Maker.

Vermeer, is a precursor of the lovers of clear pearly light ; this is a gem among the few pictures he has left. Delicate graduations of cool light from the unseen window caress the busy clever hands, the cheek, the smooth bandeaux bent over the lace-cushion. Atmosphere is recreated with miraculous apparent simplicity.

VAN STREEK (Jurian) : **Still-life.**

A cloth, some pewter, fruit, in a charmingly subdued scale of tones.

REMBRANDT : **The Pilgrims at Emmaus.**

How far removed from the Venetian interpretation of this subject ! It is not merely Rembrandt's genius as a luminist which irradiates the humble scene, but his passionate love and pity for the misery of men. The thin tired face of Christ, the gesture of fingers breaking the bread, impart supernatural grandeur to the small canvas.

HOBBEMA : **The Water-Mill.**

A little too analytic. He insists on the picturesque features of the pretty landscape.

DE HOOCH (Pieter) : **The Card-players.**

We are truly introduced into the intimacy of the little party of friends. A page glides in, bringing refreshments. The golden gloom of the cool rich little room hints at a hot summer day without.

REMBRANDT : **Landscape.**

It is really more of a vision, a hazy suggestion of things dreamt of rather than seen ; very unlike other dutch landscapes.

D REMBRANDT : **His own Portrait : when old.**

Close comparison of this with the picture by Frans Hals is illuminating as showing, how much, in his later years, Rembrandt stood apart from his countrymen. He dominates them all by his superior conception of art ; his portraits are rich in intense spirituality ; the practice of black-and-white work, as an engraver, leads him to merge non essential features in a golden gloom, retaining the expressive ones. He stands before his easel, in the poverty of his old age, with infinite dignity.

REMBRANDT : **The Carpenter's home.**

It is really a Holy Family, though its realistic Dutch setting caused it to be called so. The following shows the master, when older, rising to less concrete inspiration.

D HALS (Frans) : **The Bohemian girl.**

Hals is very typical of the robust vitality of the Dutch race. He conveys an impression of solidity and health. His rich, clear impasto and rapid strong modelling, achieve an effect of marvellous vivacity. His placing of touches of light on the salient features of this laughing street girl — no gypsy really — is altogether clever and pleasing.

D REMBRANDT : **Bathsheba.**

Dutch puritanism makes treatment of the nude a rare occurrence in the school ; there again Rembrandt is an exception. Yet he is far removed from italian idealism; there is no trace of a search for voluptuous beauty in this study which under a biblical name is a portrait of Hendrickje Stoffels. A splendidly realistic piece painted with a kind of somber passion.

FRANS HALS. — The Bohemian Girl

D REMBRANDT (Harmensz van Ryn) :

Portrait of Hendrickje Stoffels.

The devoted servant and helpmeet of Rembrandt when ageing and lonely.

REMBRANDT : **The Philosopher in meditation.**

The giant curve of the stairs is lost to view into a golden gloom, and so are the thoughts of the grand-looking old man. Rembrandt progresses towards the luminism of his later career.

D REMBRANDT : **Bullock's Carcasse.**

Rembrandt had his share of the innate realism of the Dutch. The portrayal of things material is where they triumph. He does not shrink from such a coarse subject; he found it interesting, made several studies of it, and his rich golden light turns it into a thing of beauty.

LEYSTER : **Merry Company.**

D CUYP (Albert) : **La Promenade.**

Prosperous burghers, going for a ride : solidity and healthy simplicity.

VAN DER NEER : **Moonlight.**

Peaceful and true. We could almost hear the light footfalls echoing on the road.

ROOM V.

(*Begin right of entrance*) :

TERBORCH (Gerard) : **Portrait of a man.**

METSU (Gabriel) : **A Cook.**

DE KAYSER : **A gentleman** in the sober elegance of black and white.

BREKELENKAM : **The Doctor's visit.**

A favourite theme of the painters of the home.

BAKUYSEN (Ludolf) : **The sea at Helder.**

MAES (Nicolas) : **The Benedicite.**

Maes once worked with Rembrandt.
The old woman praying over her simple meal retains some of his spiritual grandeur.

METSU (Gabriel) : **Still-life** with the grey pitcher.

We can almost feel the cool smooth touch of glazed pottery.

DUYSTER : **The Marauders.**

Anecdotic war secene. Pilfering soldiers and a scared country-girl. Exquisite colouring.

RUYSDAEL (Jacob van) : **The Sunbeam.**

Most of the dutch paniters of landscape were attracted only by the literal rendering of the aspect of things and people. Ruysdael stands apart among them in that he is able to endow the humblest elements of landscape with a life of their own. Here a mud-bank at the mouth of a small river, a wind-swept sky, suddenly spring into dramatic beauty when lit up by an unexpected ray of sunshine. He is a poet and a thinker.

POTTER (Paul) : **The white horse.**

DUJARDIN (Karel) : **A Landscape.**

Embellished by artificial-looking hills ; he is one of the few who are not content with the dutch flats.

AVERCAM : **Skating.**

VAN DE VELDE : **Ships at sea.**

END of FIRST ITINERARY

The visitor goes back to small Room I and walks down Escalier Mollien.

2ND ITINERARY

GREEK AND ROMAN ANTIQUITIES

GREEK CLASSIC ART

Athena Parthenos and metopes of the Parthénon

At the end of galerie Daru, turn to the right

ROMAN FRESCOES AND MOSAICS

Both arts are closely related as constituting the interior decoration of antique dwellings, and mosaics were often executed from now lost paintings. Frescoes will be seen first, right and left of the steps, and on the left at entrance of the Gallery.

The technique of fresco is practically unchanged. The colours were diluted in water mixed with an agglutinative and were applied on fresh mortar (hence the Italian expression « al fresco »)

the design being marked out in slightly incised lines ; the painting drying with the mortar, sinks into it and becomes part of the wall or panel.

On the landing : **The Patron and his familia.** Honorific painting, to be placed in the tablinium.

Left : **Very fine winged Genii (1st century)**

Right : **Fragment of Mural decoration (Ist century)** showing the curious use of imitation marbles at that period.

Further on left wall : **Six decorative panels** (Pompei 2nd century.)

With fine vine sprays and wreaths and delicate figurines, in complete reaction from the preceding style. These inspired the French Directoire style.

Above :

Two panels on a white ground :

Apollo Kitharede. — Muses

Below :

A river with allegories

Women playing with a goat

In a very fine and free style.

The MOSAICS now displayed on walls were really used as pavements. Being so well adapted to warm climates, such pavement enjoyed lasting favour both in Rome and in the Roman Colonies of Asia and Africa, whose soil yielded the most recent and important discoveries. The technique has undergone very few changes ; the varied nature, size and shape of the fragments (smaltae inlaid in mortar) help to assign dates.

Left wall : **Judgment of Paris** (Antioch, IInd century).

Paris, the shepherd, in the presence of Hermes, awards the apple as prize of beauty to Aphrodites, standing between the other goddesses Hera and Athena. This beautiful mosaic is probably a copy of a painting. This finished piece was part of a larger and coarser pavement.

Further on same wall :

Amazon fighting (Vth. century).

An often repeated theme, treated here with animation and vigour.

Tha Phœnix (Daphne, Vth. century)

This magnificent mosaic strikingly resembles a beautiful tapestry. The fabulous Bird stands, gracefully erect in the centre of a delicate diaper pattern of rosebuds. The sobriety of tones and beauty of execution are alike remarkable. Winged rams' heads run into a border.

Parrots Fish and shells

Mosaists turn naturalistic themes to marvellous decorative account.

The Birds (Daphné, IIId. century)

Most refined execution ; unusual brilliancy is obtained by the use of glass cubes (smaltæ).

Up the opposite wall.

MOSAICS, mostly from North Africa :

Cupids vintageing.
Cupids playing with dolphins.
Cupids running a race astride fishes,
The triumph of Neptunus and Amphitrite.
Preparations for a feast of Isis

This curious mosaic shows the Roman world as open to the Egyptian cult of Isis in the age contemporary with the persecution of Christianism (IIth cy).

Crossing over to the opening in left wall, the visitor walks down a few more steps into the spacious.

SPHINX COURT

This is a former inner court of the palace ; the side facing the steps is a former façade of the XVIIth cy (sun of Louis XIV on the pediment). It was roofed and transformed into a hall for the display of works of various periods of a monumental kind. The sculpture is by LESPAGNANDELLE.

Left wall :

Archaic bas-reliefs from Temple of Assos (VIth. century B. C.)

THE FEATS OF HERACLES, **in a rude but vigorous style.**

Salle du Sphinx · Sphinx (west) (seen from the South)

Sphinx court

Wall with the steps :

Frieze from Temple of Artemis at Magnesia on Meander (IId. century B. C.) : AMAZONS FIGHTING CENTAURS.

Centre of the hall :

Great Mosaic of the Seasons.

In the centre, empty place of a fountain, surrounded by radiating compartments enclosing subjects : in the four corners : the Seasons, separated by hunting scenes. The border is ornamented with reserved frames for small pictures of rural scenes, Cupids as gardeners harvesters, or birds, fowls, etc...

On either side :

Bases of colossal columns of the Temple of Apollo Dydimean.

Beyond archway in the XVIIth. century façade is a parallel gallery of GREEK FUNERARY STELES and ROMAN BAS-RELIEFS.

On right side of the Court is another Gallery, which can be reached from end of the Gallery of Mosaics : In the two first rooms of this Gallery :

CHRISTIAN ANTIQUITIES

These examples of early Christian art (sarcophagi, inscriptions) are infinitely precious from the historical stand-point. Note the (mutilated) Sarcophagus of Livia Primitiva, a very rare specimen of a tomb bearing a Christian emblem (monogram of Christ) dated b fore the recognition of the Faith in 313.

These rooms open into the

ROMAN ANTIQUITIES

GALLERIES OF ROMAN SCULPTURE

Roman art, which lacks originality apart from practical construction is superior in portrait ; Roman literalness here finds its true ground ; one is amazed by the keen naturalism and pitiless characterization even of emperors known to have been dreaded tyrants. These remarkable series of busts and statues are displayed in chronological order, calling the whole of Roman history to life.

These were in the XVIIth. century the Summer apartments of Anne of Austria mother of Louis XIV. The magnificent ceilings by Romanelli and stucco figures by Michel Anguier have been preserved, but the partitions were destroyed.

Ist. Room :

Statue of **Augustus** as an orator.
Busts of **Galba** (1st. century). **Aggrippa** (1st. century). **Octavia,** sister of Augustus.

Corner Room :

Great bust of Antinous, a favourite of Hadrian renowned for his beauty (11nd. century).

In following Rooms :

Statue of **Marcus Aurelius.**
Bust of **Caligula.**

Last Room :

The **Borghese dancers** and other delicate bas-reliefs of the hellenistic period in centre of this room : The **fighting Gladiator** a Greek original of the Hellenistic period signed (on the tree-trunk) by Agasias of Ephesus. Although long known under the above designation, the true subject is open to discussion.

From the corner stretches a suite of rooms (to-day forming one long gallery).

At the end of the gallery, the visitor finds a circular room the ROTONDE DE MARS, opening (on left) into HALL of PRISONNIERS BARBARES, containing works of Roman decorative sculpture, characterized by the use of various coloured marbles for greater naturalism and vivid expression of life. The room is so called from two statues of barbarian princes (against end wall)

Returning to Rotonde de Mars, on the right, the visetor finds a long vista of rooms forming one long gallery, the Venus de Milo seen at the end.

ARCHAIC GREEK ROOM, containing rare examples of Greek sculpture of the VIth and VIIth century B.C. when striving to understand the construction of the human form.

Hera of Samos still very near the original carved pillar called " Xoanon ".

Small **Statuette**, influenced by the art of Crete.

Head (called Rampin Head) of a horseman. Attempting to imitate nature through excess of detail, but already intensely alive.

Turn immediately to the right :

GREEK SCULPTURE OF THE Vth CENTURY

This is the age of perfection, against the wall :

Frieze of the Parthenon.

Built on the Acropolis at Athens after 447 B.C. by Ictinos and decorated with sculptures by Phidias. This portion of the outer frieze shows the maidens in the procession of the Panathenees. The rythm and stately elegance of the composition are unrivalled.

In the same room ; on the walls :

Metopes from the Parthenon (left) and of the **temple of Zeus at Olympia** (490-450 B. C.), facing windows : the **Barberini " suppliante "** a crouching figure of a woman, probably from the pediment of a temple ; the Gallery opening from this room contains replicas by roman sculptors of the Greek works of the principal successors of Phidias ; Polycletes and Praxiteles.

Leaving the Parthenon room, by the way he went in, the visitor will cross to opposite entrance of.

HALL OF CARIATIDES

The room itself is of great interest as being the original lower Hall of the Louvre when a royal palace. It was the scene of historic events. It takes its name from the four figures of " cariatides" or women sculptured in Grecian style in the XVIth century by Jean Goujon to support the musicians'gallery.

The antiques are Roman replicas of Greek works of the Hellenistic or later period, after Alexander the Great.

Note : crouching **Venus** from Vienne.

In the centre : **Diana** as a huntress.

On leaving the hall by the same way the visitor will note the enormous thickness of the old walls. He will find himself in a **long gallery** filled with more Roman replicas from Hellenistic Greek statuary.

Note (on the left) : Bust of **Alexander the Great** after a portrait by Lysippus.

At the end of the vista : **Venus de Milo.**

This famous Greek original was discovered in 1820 in the island of Melos Milo and purchased for the Museum of antiques then recently installed in these galleries.

It is probably a work of the IIId Cy B.C., a comparatively late period, though the grand style and tranquil beauty of the figure suggest the time of Phidias;

ORIENTAL ANTIQUITIES

This Departement is one of the oldest in any Museum since the Assyrian section was inaugurated in 1847. Steadily enriched by brilliant and persevering excavation campaigns it occupies at present twenty four rooms which were opened in 1947. There we can revive the past of great cities of millenarian fame whose names seem to belong to legendary lore ; they include the history of all the races of the Near East beginning over four thousand years B. C., and cover the whole of Western Asia from the Black Sea to the Indian Ocean, from the Mediterranean to the Caspian.

Chronological order was followed as strictly as possible and was only swerved from when the dimensions of certain pieces or the selection of suitable background made it necessary, while in each room maps and charts aid in the clear understanding of the historic and geographic position of various races and of their art, such as they will be found briefly outlined here.

SULLY CRYPT

PALESTINE, TRANSJORDANIA, ARABIA, SYRIA, CARTHAGE

This underground passage is divided into three aisles intersected by a transversal alley. The monuments are of various periods but come from an area including adjoining countries.

The Eastern coast of the Near East (Canaan) was held in the North by the Phenicians, in the South by the Philistines (hence Palestine), while the semi-nomadic Israelites settled, inland. The fierce wars of the two latter people are related in the Bible. The Israelites were ultimately conquered by the Babylonians and Nabuchodonosor destroyed Jerusalem their capital, in 587 B. C. Later the whole of Babylonia passed under the domination of the Persians.

Central aisle in the alcove at the top :

Sarcophage of Queen Saddan, from Jerusalem. Ist Cg B.C.

Down same aisle :

Stele of Mesa. The long inscription in Moabitic is a most valuable document as to the historic sources of the Bible, as it confirms a passage of the Book of Kings touching the recovery of lands from the Israelites by Mesa, King of Moab in 842 B. C.

Other **sarcophagi** from the Tomb of Kings in Jerusalem.

A lintel sculpted in hard stone from the Djebel-Druse with a **Judgment of Pâris** reveals greco-roman influences in the II and III CY. A. C.

ROOM I : SUMER AND AKKAD

Here we find the true beginning of the Department ; Mesopotamia (the " land between rivers ") which lay North of the Persian Gulf between the valleys of the Tigris and the Euphrates was the seat of a very early civilization ; we can trace it from the IVth millenium B.C. It comprised the Kingdoms of Sumer (principal cities : Ur, Kish, Lagash, now Tello) and of Akkad (capital : Agadé).

Under Sargon the elder, the Akkadians annexed Sumer (circa 2450 B.C.) About 2300 thy were conquerered in their turn by the foreign dynasty of the Gouti who restored the supremacy of Sumer. The Neo-Sumerian empire was very prosperous.

Case near entrance, lower shelf :

Geneological tablet of Ur-Nanshé, prince of Lagash wearing the sumerian fringed shawl called " Kaunakes ", with his family.

In front of the windows :

Stele of the Vultures. It commemorates, a victory of the sumerian prince Eannadu over the rival city of Umma. It is carved on both sides. One shows the king (or the protecting god) killing captives caught in the „ net of the fowler ". The reverse shows his troops marching past armed witle curved scimitars. Vultures devour the dead.

Case 8 (in centre) :

The famous Vase of Entemena of hammer-raised silver. It bears a design of animals and stands on brass supports in the shape of eagles with lions' heads.

Left of exit :

Stele of Narâm-Sing king of Akkad of red sandstone (end of IId. mill. B. C.) shows very novel sense of composition and rendering of action. The King is taller than his men ; wearing a horned helmet, he leads them up a hill path through forest country. The astral symbols of protecting divinities are seen at the top

SUMER — Small seated Gudea

ROOM II : SUMER

Statues of Gudea.

The neo-sumerian princes or " patesi " ruled in the character of high priests in the name of divinity ; as such their images were placed in temples. We possess several of king Gudea who obviously was an able and energetic ruler. They are made of diorite, an especially hard material, inducing a summary style and simplification of form which is very majestic while in no way preventing naturalism : the hands are beautifully treated. Some show him standing with folded hands in the attitude of prayer. Others, seated, with tablets and style in his lap, indicating that he was a great builder.

Gudea as architect.

Gudea with the ruler.

Small seated Gudea the only one with the head. (On either side of exit.) **Heads** doubtless Gudea again, one wearing a woolly cap or turban, the other bare showing Gudea in his sacerdotal character.

Central case :

Two large **cylinders of baked clay** relating the events of the eign of Gudea in cuneiform writing.

Such cylinders constitute the archives of the antique oriental world. Writing there began as pictography or design of objects. In the course of time such drawings were gradually simplified down to a merely schematic combination of straight lines meeting into corners (cuneus). The process of transformation can be seen in Case 6, which also contains seals or small cylinders of baked clay bearing some special design which, when pressed into the soft clay of a document, was as a signature.

Same case 14 :

Amazingly naturalistic **dog,**

ROOM III : MARI AND LARSA

Excavations proceeded from 1933 to 1939 at Mari and Larsa ; they revealed new aspects of Mesopotamian art.

Central case :

Statuette of Ebih-il, governor of Mari, wearing the Sumerian kaunakes.

On wall facing the windows :

Precious **mural painting** called **" of the Investiture "**. The oldest known example of mesopotamian painting; it was transferred with great difficulty from a court in the royal palace of Mari and bears the actual traces of the fire which destroyed it in the babylonian wars. In the middle, king Zimrilim is seem receiving from Ishtar the war-goddess the insigna of sovereignty.

Left :

Sacrificial scene. A bull is being led up to slaughter.

Left of exit :

Foundation offering found under the foundation stone of a temple of Dagan, shown exactly as it was found at Mari.

Right of exit :

Most realistic **bronze lion,** placed at the door as guardian of the temple, also shown as it was found.

Cuneiform writing

ROOM IV : BABYLON

Early, in the second millenium the Sumerian kingdom was annexed by their powerful neighbours the Elamites whose capital was Babylon. The reign of their king Hammurabi is as a landmark at the apex of Oriental civilization.

The principal feature in the room is the **Code of Hammurabi,** a tall cone of black basalt, covered with closely-written text in cuneiform characters, except at the top where king Hammurabi is sculptured in bas-relief, standing in the attitude of prayer in the presence of the sun-god Shamash who dictates the law that he shall give his people. This is the oldest known example of a complete code of legislation (Early IId. mill. B. C.).

Along right wall :

Statues of the princes of Ashnunnak ; they were brought home as war trophies by rival babylonian princes who effaced the names and substituted their own.

In the window recess :

Babylonian kudurrus. Hard stones shaped as landmarks which were kept in sanctuary as deeds of gift, thus placing the tenure of landed property under the protection of the gods who are represented on them. The kudurru ol Melishipak II offers an unusually complete figuration of babylonian mythology. (XVIth. to XII th. Cy B. C.).

ROOM V : IRAN

This room contains important series of pottery and goldsmiths-work.

The four large cases in the four corners contain the magnificent collection of archaic pottery from Iran and particulary from Susa which was an important city under the Elamite kings of the IVth. millenium as well as under the Persian kings of the Ist. The oldest objects are displayed on the bottom shelves, just as they were found in the lowest strata of the soil.

Case 1 : **Bronzes** and **pottery** from the IVth. to the IId. millenium.

Case 2 : **Objects found in tombs at Susa** (IVth. mill). This oldest series is known as " Susa I ". Tall conical goblets, large

cups or bowls, chalices, round or eggshaped pots, softly modelled on ample, graceful lines, in fine white clay, decorated in brown or black with combinations of geometric themes or motives derived from animal forms, or plants, simplified into purely linear stylization, but revealing keen observation of nature.

Case 3 : **Susa pottery,** entirely of the earliest variety. **Dishes** and **cups,** some decorated with the " svastika " theme.

Case 4 : **Bronze, pottery,** found in tombs among them, **jugs** with a long spout, imitated from metal ones (see room X) some black pottery.

Case 5 : Contains a glittering display of jewellery and Goldsmiths'work of varions origin and epochs though all from the Near East.

Facing windows :

Ring of gold cloisonné sumerian art (early IIId. mill. B. C.).

Phenician stomacher (early IId. mill. B. C.).

Facing entrance :

Jewellery found at Susa in a woman's grave (the sarcophage is in room IX) a **necklace** made of twisted ropes of gold, clasps, ear-rings, bracelets.

In the center :

Beautiful little **winged goat,** of silver inlaid with gold, once poised against the neck of a bottle or vase as one of the handles, a refined work of art.

ROOM VI : SUSA, kassite period.

In the IId. millenium the babylonian empire was invaded by the Hittite tribes from Asia-Minor ; their conquest was only temporary; but they were followed by the Kassites, from the southern mountains.

In the center :

Bronze statue of Queen Napir-Assu (circ. 1500 B. C.) of unusual size for a metal figure. She stands with folded hands in the attitude of worship. The carefully rendered details of her dress give her an oddly modern look.

Left :

Case 3 : **Engraved plaques** and objects of carved bitumen.

Right :

Case 4 : **The " Concealment " Vase,** an alabaster vase. The various objects displayed around had been hidden inside ; they constituted a depot of votive offerings : metal and alabaster vases, cylinders, arms, utensils, amonug them a mirror and a small strainer.

Case 5 : (Rivoli Side).

Remarkable **ritualistic scene,** a curious piece of bronze statuary, called " Sit shamshi ", an actual landscape in full relief with two figures apparently proceeding to ablutions at sunrise in a sacred grove, with offertory table and big water-jar.

Right :

Fragments of a stele on which we recognize Queen Napir-Assu her husband Untash-Gal, and Genü.

ROOM VII : The " CAPITAL " ROOM

(Further on — rooms XXI to XXIV — visitors will find the monuments of the Assyrian Empire : their enormous size made it necessary to leave them in the large hall at the end of the Department. As they should otherwise have been put here as their rightful place since Assyrians preceded Persians in Asia Minor, a brief outline of their history is best placed here).

Assyria, the northern part of Mesopotamia, was the home of a confederation of the hittite people whose successive capitals were Assur (hence Assyria), Khalak, Nineveh. A warrior race, the Assyrians conquered the neighbouring kingdoms and under the Sargonide dynasty (722 tp 600 B. C.) they ruled over the whole of Western Asia. They met with resistance from the Babylonians whose temporary victory was due to alliance with the Medes of Iran ; but the Persians, a branch of the same stock with the Medes vanquished them in their turn, and the Persian king Cyrus conquered Babylon in 509. The successors of Cyrus extended their sway to the whole of Western Asia again ; imposing vestiges of of their palaces at Susa and Persepolis will be seen here. The vast Persian empire under the Achemenides failed however to reduce the fierce resistance of the Greeks who, after heroic struggles, defeated them at Marathon, Plataea, and Salamina. In the time of

Darius, the empire finally succumbed before Alexander the Great.

The room takes its name from the **colossal Capital** from the great hypostyle hall or Apadana, of the palace of Artaxerces II at Susa (405 to 362 B. C.).

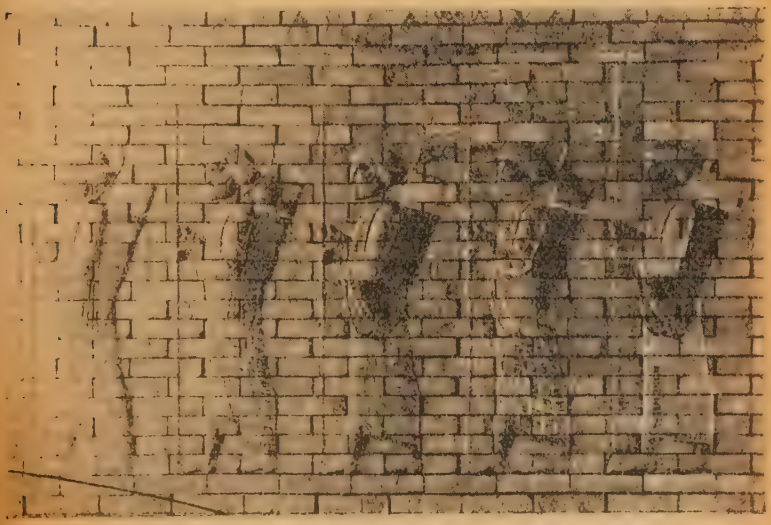
It consists of the fore-parts of a couple of bulls, the beams of the ceiling being supported on their heads and backs. The columns were exceedingly slender in proportion with their height (over 65 feet). The top gracefully expands into symmetric scrolls. The base (in this room and the next) was bell-shaped.

Centre of the room :

Lion of enamelled clay, this is of the earlier elamite period (circ. 1100 B. C.). Its vivid naturalism may be compared with the small **bronze lion,** in same room, of a later and more formal style. It repeats an animal theme which had been treated much more forcefully by the Assyrians (see Room XXII).

En front of windows, right of room :

Case 6 : **Beautiful drinking-horns** (rhytons) of silver, gold and bronze.



Frieze of Archers.

ROOMS VIII and IX

The Dieulafoy mission brought parts of the famous enamelled brick panels which decorated the walls of the royal palace at Susa under the Achemenide kings (VIIth. to IVth. Cy B. C.). Though known as the **Frieze of Archers, Frieze of Lions,** they probably were not properly friezes but decorated the plinth or lower part of the walls.

Room VIII comprises two groups of the famous **archers** or bowmen of the royal Guard, the " Immortals " as they were described by greek historians, looking very oriental with their braided robe, closely curled hair and beard, armed with tall lances and quiver slung over the shoulder. They differed widely in type and equipment from the light footed greek hoplites.

On opposite walls :

Gryphons, with the head of a ram, body of a bull, fore paws of a lion, hind paws with the claws of an eagle, in brilliant clear colours in Room IX :

Sphinxes, with human heads (these decorative themes of fantastic animals, brought into Europe by eastern invaders found their way into romanesque sculpture in the Middle Ages.

ROOM X : LURISTAN

This small room is devoted to a fine collection of bronze utensils, weapons, harness-pieces and tools from Luristan (Iran) 1500 to 500 B. C. Fashioned as human or animal shapes, strongly stylized into almost schematic silhouettes, yet showing keen observation of life.

ROOM XI

Is solely devoted to the stately procession of **Archers.**

ROOM XII

SASSANIDE and MUSSULMAN ANTIQUITIES

On (the landing) **Cast of a mural decoration** in stucco (IVth. Cy A. C.) from a palace at Shapur, **ceramic** and **glass.** These are comparatively modern times. (Continued in Department of muslin Art, page 196.)

ROOM XIII

Staircase leading down to the underground passage under guichet Marengo. A **statue of a woman** seems to keep solemn watch at the entrance of the crypt.

MARENGO CRYPT

PHENICIAN SEPULCHRES

The Phenicians, on the Mediterranean coast, were sailors and traders rather than warriors. Their principal sea-port, Byblos, was the seat of a semitic local monarchy. Their expansion naturally tended seawards and they founded Carthage on the African coast about 800 B. C., but they acknowledged the egyptian Pharao as their overlord and in art egyptian influence prevailed : they were great propagators of ideas all round the Mediterranean but seldom initiators. Egyptian, influence was in time replaced by that of the greek islanders, the Ægeans (see monuments of Ras-Shamra in Room XVIII). In the Ist. millenium B. C., Assyria and Babylonia fought for the possession of the phenician ports ; they finally yielded to Persia ; but the phenicians monarchs of Sidon befriended the invasion of Alexander, and Greek influence prevailed henceforth.

The crypt is divided into three perpendicular aisles, and a transversal alley.

At the top of middle aisle.

Sarcophage of Eshmounazar, king of Sidon.

The huge black tomb, obviously of egyptian type bears a long inscription cursing eventual violators (Vth. Cy B. C.) All the others are nameless. We find several sarcophagi, imitating the anthropoidal shape (in the human form) of those of Egypt. At the end of middle aisle, two **leaden** sarcophagi decorated with dolphins, genii, laurel wreaths in the greco-latin manner.

ROOM XIV : PALMYRA

(The old well in a corner of this underground passage was part by this modern part of the Louvre).

Palmyra was the capital of a very prosperous independent monarchy. Its last queen Zenobia had hoped to make it the heart of an asiatic empire to counteract roman power. The Palmyrenians were wealthy ; the funerary busts of men and women are rather heavy, with an excessive display of jewellery.

ROOM XV : (STAIRCASE)

ROOM XVI

(on the landing)

CYPRUS

Archaic Period

Case between windows:

Small statuette of a **chariot-driver** (Aurige).
Bronze inlaid with silver (VIIIth.cy B.C.).
Silver-gilt pateres (Vth. and IVth.cy B.C.).
Gold **jewellery :** Diadems, rings, pendants.

In right hand window recess:

Small **idols** and **figurines.**

In cases along east wall:

Ceramics of the archaic period. A fine **crater** of the mycenian period.

Window-recess on other side of stairs:

Glass vases and figurines. A tall **ewer,** very elegantly shaped, called "of the Mont-Carmel" (circa IInd. or IIIrd cy).

(on the rue de Rivoli side).

ROOM XVII

DOURA-EUROPOS

The temples and necropolis of Doura-Europos east of Palmyra on the limit of the desert of Syria, have yielded important frescoes and other works.

Left:

Aphrodites with a tortoise.

Right:

Onager hunting, a remarkable fresco (194 A.C.).

ROOM XVIII : PHENICIA

All the great phenician cities : Baalbek. Sidon, Tyr, Byblos, have yielded objects of various periods, displayed here.

Centre of the room :

Case 4 : Several bronze statuettes of **Jupiter heliopolitan,** who was worshipped at Baalbek. The most remarkable, called " Sursock group " stands in the centre ; the god is between two bulls, his symbolic animals, and his raised hand held thunder.

Case 5 : from the Ras Shamra excavations (XIVth. Cy B. C.).

Rivoli side :

Ivory lid of a pyxid : the **Goddess of Fecundity,** seated, naked to the middle, holding out acorns which are being eaten by a couple of goats.

Below :

Same theme on **gold stomachers vanity boxes** shaped as ducks, the wings fold down as a lid.

Back of case :

Statuettes of Baal, with raised arm and hand brandishing thunder.

Between windows (Rivoli side) :

Bronzes, arms, sacrificial shovels, roman period).

Flat case :

Arms and tools (XVth. and XIVth. Cy. B. C.).

Before 3d. window, Rvioli side :

Bilingual cippus from Malta, bearing an inscription in two languages : phenician and greek, which enabled abbé Barthélemy in the XVIIIth. Cy to read phenician for the first time.

On end wall :

Several steles, on the right : **Baal brandishing thunder.** (Compare with statuette in case 5).

ROOM XIX : CYPRUS

The geographical position of the island of Cyprus made it a natural meeting point of all influences : egyptian, greek, oriental

The whole centre of the room is occupied by the enormous monolithic vat called " Amathonte Vase ". It served for ritualistic uses and comes from a Cyprus sanctuary. Bulls decorate the handles. It was brought to the museum by the Renan mission in 1866.

Round the vat : **Heads** of men and women, from funerary statues of very varied influences, as are also the steles against the walls.

ANATOLIE

ROOM XX : HITTITE and CAPPADOCIAN ANTIQUITIES

(At the foot of the stairs leading up to the Departement of Works of Art of the Middle Ages and Renaissance).

We have albready mentioned the Hittites in connection with the origins of the Assyrian Empire, and with the history of Canaan. Their tribes lived on the high table-land of Anatolia near the source of the Tigris. Their attempted expansion coastwards was arrested first by the Egyptians, and later by an invasion of the so-called " People of the sea ". They gathered again in north Syria.

In recess :

Huge **head of a lion.**

Right and left :

The god **Haddad** and goddess **Ishtar,** standing over their symbolic animals.

Steles : **the man with scales,** thy **woman with a bird,** Provincial art, but with vivid naturalism.

ASSYRIAN ART — A Winged Bull from Khorsabad

PASSAGE

This passage brings us back to Assyria and the VIIIth. and VIIth. Cy B. C. Left case : Bronzes, statuettes ; on the left : **Pazuzu** a malevolent genius. Right case : An important **tablet** recording a victorious campaign of Sargon II in 714 B. C.

ROOM XXI : KHORSABAD and ARSLAN-TASH

Against walls on left :

Great bas-relief, illustrating the felling, transport by sea and carting up to the site of trees for the building of the king's palace. They are cut down in the hill country and stacked on board ships who put to sea ; fishes swim through undulating waves, protecting divinities hover about, ensuring a safe voyage.

Below :

A **door-step** made to look like a rug.

Flat cases :

Precious **ivory plaques** from Arslan-Tash where an Assyrian king had brought them as war sroil. They decorated the bed of Hazael, king of Damascus (IXth. Cy B. C.) various themes show the dual influence of Egypt and of Greece, allied with a peculiarly charming feeling for nature (a cow and sucking calf, a stag drinking).

In the same room documents have been placed to illustrate the progress of excavation campaigns in Assyria.

ROOM XXII : KHORSABAD and NIMRUD

GREAT ASSYRIAN GALLERY

On the walls, colossal **Bas-reliefs** from the palace of king Sargon at Khorsabad (VIIIth. century B. C.) representig scenes of the life of the king, his courtiers and servants, and protecting genii. In the four corners of the room : the famous **Winged Bulls.**

> These fantastic colossal figures guarded the palace entrances. They combine the head of a man, wearing a royal tiara, to express intelligence, with celestial wings and with the body of a bull, signifying strength. The bulls have five legs, in order that they should appear complete whether seen from the front or from the side.

Between windows :

Bas-reliefs from the palace of Nimrud on one (nº 11) siege o a fortress.

On stands, in glass-cases :

Fragments of mural paintings.

Before middle window :

Small bronze lion. This is one of the finest examples of the vivid realism of animal figures in Assyrian art ; it is a prototype, very much superior, of the persian lion in room VII. The ring is to hold it as a bronze weight.

ROOM XXIV

A vestibule with more bas-reliefs from Khorsabad : **warriors, Genii.**

A team of horses harnessed to a chariot, led by an attendant

Bas-reliefs from the palace of the Assyrian king Assurbanipal (VIIth. century B. C.), representing scenes of war and camp, with great accuracy and picturesqueness. Military and hunting scenes, together with portrait of the Sovereign and image, of deities, are the sole themes treated by the Assyrians, a warrior people. They are superior as sculptors of animals.

At the foot of the Stairs :

Bulls guardians of the gateway of the palace at Arslan-Tash.
The Department of Oriental Antiquities ends here.

The Department of Oriental Antiquities ends here.

At the end of the Gallery, stairs lead down to an underground passage. On the left, in a lighted niche :

Statue of Osiris. — Of wood, probably formerly covered with plates of gold. These characteristics, and the fact that the god bears the divine attributes, the whip and hook tend to prove that this was a statue placed in the sanctuary of a temple for worship, therefore of great rarity.

For a logical visit of the Egyptian department, the visitor will find it advisable to walk right through Galerie Henri IV, following rooms as far as next landing and begin his visit in chronological order with Salle du Mastaba.

EGYPTIAN ANTIQUITIES

At the top of the stairs, to the left :

The **Mastaba** of Akhti-Hotlep (third millenary, B. C.).

A Mastaba was the chapel above ground in an important tomb, where offerings could be deposited for the supposed use of the dead. The Egyptian believed in the continuation of life in the other world, subject to a permanent possibility of reunion of the Spirit and the body. Therefore the utmost pains were taken to ensure the preservation of the body, which was embalmed, laid in a concealed subterranean funerary chamber and provided with the necessaries of life, while food and drink were placed in the outer chapel for the sustainance of the spirit or " double ". Images of the dead were placed in a walled inner room or " serdab ", to further provide a dwelling place for the spirit in case the actual body was stolen or destroyed. The walls of the chapel were covered with scenes in fine relief, representing the possessions of the deceased in life, which he was supposed to be able to enjoy through their image : His servants fish, catch birds and slaughter oxen for his meal, dancers and musicians perform at the banquet (right of entrance). Domestic animals on his farms : cattle, asses, goats, and the farmers themselves (left of entrance) are portrayed with infinite delicacy and realism.

Coming out of the Mastaba, the vistior follows the suite of rooms with windows to the right.

In the first are archaic monuments of egyptian art (Thinite period, 4th millenary B. C.).

To the left : Statues of priest **Sepa** and the Lady **Nesa**

From the inner chapel. These early statues show intentional simplification of form emerging into naturalism.

Opposite entrance :

Stele of the Serpent-King.

The king's " eternity name " is represented by a snake. Below, the outline of his palace with projected plan' of the palace yard. The royal falcon stands over and protects it.

In next room : a **Sarcophagus** without any inscriptions, sculptured to look like a palace : literally the ,, House of eternity ".

ART, EGYPTIAN — The Seated Scribe

Next room, In the centre : the **Seated Scribe**.

One of the most remarkable of funerary images, from the inner Chamber of a tomb at Saqqarah (3.500 B. C.). The expectant attitude, the direct gaze of the eyes (inlaid for greater vividness) are intensely reatistic and combined with powerful sobriety of form.

In corner room : Statue of **Chancellor akhti** (of wood) is strikingly naturalistic.

In a niche in second window-recess :

The Bearer of offerings (of wood, stuccoed and painted).

Figures of servants were placed in the tomb to attend to the wants of the deceaxed. This very graceful statuette of a young woman bears a joint of beef, a vase for libations.

In room round corner in niches in window-recess : Models of **boats,** from funeral chambers.

On the right : a **pleasure craft,** for the supposed enjoyment of the deceased in the nether world (He is shown seated under an awning).

Opposite : another **boat,** probably for the voyage of the spirit to the temples of Osiris at Busiris and Abydos, in case he

Sphinxes from the avenue of the Serapeum

A Portico with papyrus-shaped columns.
Between the columns: models of boats.

had not accomplished the propitiatory pilgrimage in his lifetime. (Compare with boat seen on the walls of the Mastaba.)

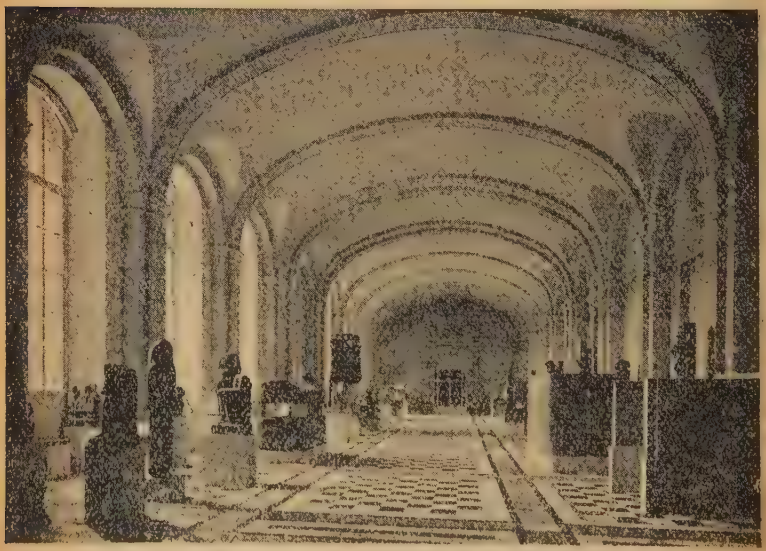
The visitor crosses a vestibule with a statue of the Ox-God **Apis,** and turns to the left into four rooms containing works of the later period of egyptian, art.

In first room : **Sphinxes** from avenue leading up to the Serapeum of Memphis. They lack the majesty of the early period.

On the three following rooms : works of art and sculptures of Christian Egypt. Art loses its national characteristics : circular arches, varied capital, new themes are imported. — Coptic monasteries become art centers.

The visitor walks back to the vestibule and turns to the left into **Salle Henri IV.**

This large gallery contains various work, mostly funerary, of a monumental character ; Egyptian art restricts itself to a limited number of traditional attitudes, intentionally conveying an impression of robustness and durability, almost of eternity.



Ascend stone stairs at the end of salle Henry IV and enter Salles de la colonnade across the landing.

Dish by Bernard Palissy

MIDDLE AGES AND RENAISSANCE

Salles de la Colonnade

In the first three rooms the visitor will find the woodwork and wainscoting of the King's apartments, the site of which was occupied by the collections of paintings. They were transferred to these rooms between 1824 and 1830.

ROOM I : The gilded parts of the ceiling and wainscoting are from the Queen's apartments in the Château of Vincennes.

ROOM II : The central part of the ceiling was carved by Gilles GUERIN in 1654 for the King's bedroom. The alcove-ceiling was carved for Henry IV's bedroom, the front by GUERIN in 1654 for Louis XIV. The bed, a four-poster complete with curtains is of the XVIIth. century ; beds of this type are now extremely rare ; it is not the King's, but the Gobelin tapestry on wall facing the windows shows Louis XIV receiving the Nuncio in his bed chamber, seated in front of such a bed.

ROOM III : Wainscot, ceiling and doors of the bedroom of Henri II, designed by LESCOT Pierre and carved by SCIBEC de CARPI in 1559. The crescent was this King's enblem. A magnificent example of Renaissance decoration.

ROOM IV :

ENAMEL, IVORY, SILVER, of THE EARLY MIDDLE AGES. Works of art of the period extending between the

beginning of Christian art and the end of the Romanesque. Byzantine art connects antiquity and the birth of ocidental art.

In front of the window :

Diptych of Areobindus (506).

These unusually large writing-tablets were traditional gifts from a Consul to his benefactors and friends on his accession ; he is shown presiding at the opening of Circus games. Such ivories, being dated, are very precious.

Left of the window :

Byzantine silver (Vth. and VIth. centuries).

Case at the end of the room Right :

The grand style of antique sculpture survives in the Barberini Ivory (Vth. century).

A plate from a binding, of unusual size and beauty. The horseman, a christian emperor, perhaps Justinien, is hailed by Victory, the Earth supports him, soldiers (one missing) escort him, defeated Barbarians, below, bring offerings.

Above and to the left :

Harbaville triptych (Xth. century).

With Christ and the Apostles. The style is still very noble.

Further left :

David dictating his psalms.

Centre of the case :

Gospel book-cover (circa 1100).

A rich casket for the illuminated leaves of an Evangelistary. Goldsmith work with pearls and gems and the four Evangelists in cloisonné enamel.

Enamel is a vitreous compound coloured by metallic oxydes. In partition enamel the colouring matter is laid in tiny cells separated by thin raised filagree enclosures after a given design. In champleve enamel the cells are hollowed out of a copper-plate, a thin partition separating the colours which come out in the firing.

CHAMPLEVE ENAMELS (XVIth. century.)

Left of case :

The School of the Meuse has reserved and gilt grounds, with figures in green, blue, yellow, white.

Reliquary of the arm of Charlemagne.

Shoulder-piece from an armour representing : Resurrection.

The School of the Rhine, on the contrary, has enamelled grounds in bright blue, and the figures are reserved.

Plaque by GODEFROY DE HUY.

Reliquary of St Henri.

Below :

Cross of St Martin de Laon.

With delicate cloisonné medallions.

On either side of case :

Antique columns of porphyry.

Centre of the room :

Great Reliquary of St Sebastian (of copper, School of the Meuse).

TAPESTRIES

Two pieces from a set of the miracles of St Anatoile.

ROOM V

ENAMEL, IVORY? SILVER AND BRONZE, XIIth. to XVth. century.

Various works are displayed together in chronological order so as to offer a general outlook on the production of successive periods. Outstanding specimens have been placed in cases in centre of the room.

Limoges was the centre of the emamelling industry from the XIIth. century. The output included all kinds of religious articles ; reliquaries, usually shaped as rectangular caskets with a shelving-ridge top, also crucifixes, book-cover plates, candlesticks, etc...

Design is summary but full of life and animation, with bright blues and greens. Reserved and gilt grounds were first in use ; later they are enamelled with a sprinkling of rosettes. Towards the close of the XIIth. century grounds are sometimes with finely engraved scrolls of foliage (vermiculé ground). Reserved figures are fitted with appliqué heads in relief. In larger objects whole personages may be chiselled in full relief.

Case left ist window recess :

ENAMELS OF MARTIN LE ROY COLLECTION

Portable Altar.
Reliquary of St Martial (vermiculé ground).

At the top :

Eucharistic dove.

A tabernacle for the safe keeping of consecrated Hosts.

1st. mural case, right of entrance :

Right :

Reliquary of St Denis, enamelled ground with rosettes.

Centre :

Small Reliquary of Ste Valérie.

With scenes of her martyrdom. Heads in relief and vermiculé ground.

IVORY

Sculpture in ivory was brilliantly revived in Parisian workshops in the XIIth. century. The technique was and is very simple, with small chisels and files, but the style is very fine at this period, enjoying the dignity and pathos of full-sized statuary of the grat cathedrals.

Coronation of the Virgin (XIIIth. century).

Case in centre of room :

Extreme beauty expressed with great simplicity ; traces of polychromy show that the use of colour as a comple-

ment to sculpture extended even to such fine materia as ivory.

Right and left :

Angel and Virgin of Annunciation (XIIIth. century).

Case further left :

Deposition from the Cross (XIIIth. century).

Emotion is beautifully restrained.

Case further right :

Virgin of the Ste Chapelle (XIVth. century).

This beautiful statuette shows all the characteristic features of statuary of the XIVth. century. Maternal but playful grace, a smiling expression, more intricate drapery. A masterpiece of the refined art of the period.

2nd. mural case :

IVORIES (XIVth. century)

Ivory diptychs and triptychs were used as portable oratories. At the beginning of the XIVth. century ; simple scenes with few personages are distributed into two registers, sometimes separated by a line of raised rosettes. Later scenes become complicated with an excess of detail. The execution is very delicate and fine.

A plaque : the Nativity (early XIVth. century).

Still with the fine clarity of the XIIIth. century.

3d. mural case :

ENAMELS (XIVth. century)

Right :

Reliquary of the Death of the Virgin.

Reliquary of St Thomas Becket.

The bishop is slain at the altar by the King's men.

Great cubic reliquary.

With arabic inscription on a turquoise-blue band.

Bishops' croziers.

Centre :

Three Crosses, one signed **GARNERIUS.**

Four-lobed reliquary of St Francis of Assisi.

Upright case :

Ciborium dated and signed **ALPAIS, 1225.**

A masterpiece of Gothic enamelling with a pattern of chevrons relieved by finely-chiselled knobs. The fine spirals of foliage of the support are still romanesque in design.

Other upright case :

Casket called « of St Louis » (end of XIIIth. century).

A rare specimen of enamel work for lay uses, decorated with heraldic shields, showing the introduction of red enamel.

4th. mural caes :

GOLDSMITH'S WORKS

Few of these have come down to us, the greater number having been destroyed for their intrinsic value. Some imitate the general lines of Gothic architecture. Some reliquaries are in the shape of those fragments of a Saint's remains that they were made to receive, such as.

The Chef (head) of St Martin de Soudeilles.

The arm of St Louis of Toulouse.

The charming *reliquary of Jaucourt* s composed of a byzantine reliquary proper supported by two gold and enamel angels, in the graceful style of the XIVth cy.

5th. mural case :

ITALIAN IVORIES

Saddle-pieces, with Knights tilting and hunting scenes, supremely refined.

Great hexagonal caskets from the workshop of the

EMBRIACHI.

6th. mural case :

PROFANE IVORIES AND ENAMELS

In France as in Italy, delicate and dainty objects for various lay uses were fashioned out of ivory : mirrors, made of a polished metal disc framed in ivory with a carved back. The frame was made into a square so that it could stand upright ; it was suspended from the girdle by a gold or silver chain. Tablets inside which notes could be written over a coating of wax, were worn in the same way. These, and caskets, were decorated with scenes from " romaunts ", poems, allegory, amorous scenes.

Mirror back :

A gentleman and his lady.

The siege of the Castle of Love, the bold lovers are repulsed by fair dames.

A game of chess.

Rectangular caskets :

The lay of the Dame de Vergy ; the lay of Perceval.

Between the windows :

Reredos of the Abbey of Poissy.

This remarkable specimen of Italian work, of ivory and marqueterie, was a present of John duke of Berry to his niece, Mary of France, a nun at Poissy.

TAPESTRIES

Note (end of the room) the Virgin in glory.

A masterpiece of Flemish looms, date 1485. The elegance of drawing and the type are worthy of Memling, whose influence is obvious. The execution is very fine.

On right wall :

St Luke portraying the Virgin.

On left wall, near doorway :

The Gardeners.

An exquisite rural scene, typically French, the ground is of alternate blue and red bands.

PASSAGE :

Fragments of stained glass windows are displayed against a lighted background.

Above dorway : LEGEND OF ST NICAISE, from Rheims (XIIIth. century).

ROOM VI :

BRONZE AND FURNITURE OF THE RENAISSANCE

Small bronzes, which were widely circulated, were largely instrumental in the diffusion of the tastes of the Renaissance, they were the little « messengers » of the revival of the use of mythological subject, and admiration for the nude. The evolution is well represented in the rich collections of the Louvre, including Florentine and Paduan works by the greatest sculptors of the XVth. and XVIth. centuries, who were all at their best in bronze.

Case facing first window :

Front :

David, by VERROCCHIO unrivalled in its vigour and grace.

St Jerome and the kion, by BELLANO.

Top :

Equestrian statuette The Marquis of Mantua by SPERANDIO.

Left :

Admirable St John preaching, by the great DONATELLO.

Case facing 2nd. window :

Gnome astride a snail.

Paduan school. An extraordinary piece of fantastic realism.

2nd. window recess :

8 plaques, by RICCIO.

Typical of the devotion to antiquity, descriptive of the

death of a Veronese doctor, Della Torre. The scenes stricly imitate antique bas-reliefs.

Case facing 3 nd. window:

Bronzes, by RICCIO.

In the vein of the Hellenistic antiques.

Front :

Seated shepherd.
St Sebastian .

Right :

Small self portrait of RICCIO.

Left :

A beautifully gilded group ; Marsyas and the Maenad.

Top :

Arion playing on the lyra.

The Spinario

Case in centre of room :

The Spinario (1541).

A Renaissance cast of the antique original.

Two cases at centre back of the room :

Bronzes of Padua and Mantua.

Donatello's sojourn at Padua encouraged bronze work in northern Italy.

Flat cases in middle of room :

Bronze plaques inspired, by Roman bas-relief.

Mural case near entrance :

German bronzes, inspired by the Italian Renaissance.
Self-portrait of PETER VISCHER.

Recess of 1st. window :

Florentine bronzes of the XVth. century.

Michael Angelo's tormented genius excercised a marked influence on his successors.

The two thieves on Calvary.

Flat case, left of passage out :

Pisanello revived the antique art of medals which had fallen into disuse. He his followed by the harsher but vigorous Sperandio, by Matteo de Pasti, the French Dupre and the great Germain Pilon.

FURNITURE

Flemish dressoir, XVth. century.

Among furniture ranged round the room, note : magnificent *Cupboard* by the Burgundian wood-carver Sambin (Hugues), typical of his style, with exuberant decoration of garlands and figures in bold relief.

A double bodied *Cabinet* (Ile de France). Here quiet Parisian taste is in marked contrast with Burgundian opulence.

A *Cacquetoire*, the earliest type of a light chair with arm rests and spindle-legs strengthened by cross-pieces. The name indicates that they were invented for the commodities of conversation.

PASSAGE :

Swiss painted-glass windows.

As an amusing bit of realism, note an enamelled fly painted as if seen through the pane of glass.

ROOM VII :

POTTERY, ENAMEL, TAPESTRIES OF THE RENAISSANCE

(*The best itinerary will consist in a triple circuit of the gallery, first for the pottery, displayed in upright cases along the walls. Then of the enamels, in the flat cases, then for the tapestries.*)

POTTERY AND FAIENCE

Pottery is earthenware covered with transparent lead-glaze.

Faience is earthenware covered by opaque stanniferous enamel, which can receive painted decoration, the colours being obtained by metallic oxides, and coming out in the process of firing. This is a difficult technique, and it only permits ot the use of a restricted range of colours, but the tones obtained are deepest and warmest and it was practised in all the best periods.

(Starting from the case between 2nd. and 3rd. windows on the Square Court, the visitor will progress from right to left all round the room.)

1st. Case : Moorish lustre ware.

The Arabs settled in Spain had the use of gold lustre enamel with iridescent lights. Malaga and Valencia were centres of fabrication. Combinations of geometric lines, formal foliage and Arab lettering were the principal elements of decoration. This beautiful pottery was highly prized throughout the Peninsula, and dishes decorated with Christian heraldic devices were made in the XVth. century.

Hispano-arab ware.

Prior to the introduction of gold-lustre decorated faience had been made in Spain.

Centre of case : **Dish with a doe** framed in the gothic inscription **Ave Maria.**

Ewer in the shape of a sheep.

Left of case : **Orvieto ware.** The earliest specimens of Italian faïence, decoration in purple and green, still under eastern influence.

2nd. Case : Italian faience : Florence and Northern Italy at the beginning of the XVth. century, Tuscan workshops already turn out excellent pieces with a design of oak leaves or ferns in green and blue on creamy white ground also of animals.

Dish with a lion.

(Cross to other side of the gallery).

At end of the room : a chest : in front : pavement tiles, Italian, XVth. and XVIth. century.

3rd. Case : Italian faience : Faenza.

Faenza perhaps gave its name to faience. Its output was considerable from the XVth. century. Decoration is of plume-like flowers in purple, blue and green, with or without heads.

Later ochre appears ; later still scenes with figures.

Sets of drug-jars (Albarelli).

Left :

Dish with the Last Supper.

4th. Case : FORTI, CASTEL-DURANTE, DERUTA, GUBBIO, URBINO.

These are active and brilliant centres in the XVIth. century. Deruta and Gubbio specialized in metallic lustre, iridescent blue at Deruta, ruby red at Gubbio where some of the finest pieces are signed by « Maestro Giorgio » (Andreoli). The secret of lustre glaze was jealously kept, but occasionaly pieces already decorated with figures at Castel-Durante were sent to Gubbio to be lustred.

Forti : Great dish with the Murder of the Innocents.

Castel-Durante : Wedding-Cups (with busts).

Dishes with trophles.

Deruta and Gubbio : Dish with roses.

Dish with lovers embracing.

Urbino-Dish : The rape of Helen.

The Urbino workshop was the first to paint mythologic scenes in very bright colours.

5th. Case : URBINO, CASTELLI.

About the end of the XVIth. century, Urbino inaugurates « grotesque » decoration of small scrolls, drapery, fantastic animals, in ochre on a white ground after the manner of Jean d'Udine, Raphael's pupil.

Great oval dish with grotesques.

At the beginning of the XVIIth. cy, Italian potters settled in France started french centres at Nevers, Brou, Lyons.

(Cross back to Court Side).

At end of the Gallery :

Chest of Azay-le-Rideau (XVth. century). With medallions framed in Arabesques, typical of early Renaissance woodcarving. Chests were being superseded by more modern furniture, this is one-of the last truly beaufiful ones.

On the steps :

Pavement tiles of Rouen faience from the earliest workshop opened there by MASSEOT ABAQUESNE (XVIth. century).

6th. Case : French Pottery : PALISSY (Bernard).

PALISSY (Bernard) (1510-1580) owes part of his celebrity to his autobiographic writings. Perseverant experiments on the enamelling of pottery enabled him to make lead-glazes of great depth of tone and beauty. His characteristic decoration consists of snakes, fish, shell insects, leaves and water-weeds moulded from casts and enamelled in natural colours. He also made dishes with figures and ornamental design borrowed from pewter dishes.

Dish with an eel. « Temperance » dish.

His work was carried on in the XVIIth. century at Avon, Lyons, Rouen, which turned out small statues.

Upright case in middle of the Gallery, Side facing Square Court: **Saint-Porchaire** ware between 1520 and 1570, a French workshop near Saint Porchaire in Poitou produced a variety of pottery of very exquisite technique. The piece is entirely covered with an elaborate decoration of fine interlaced linear motives, the design being stamped and then inlaid in black, red and other coloured clays. Very little is known about this workshop. Its output was restricted and surviving specimens are of great rarity.

Back of same case :

MEDICI PORCELAIN.

Potters tried for many years to emulate the transparency and hardness of china. They could not achieve true porcelain until kaolin had been found in Europe (1709) and previous attempts only produced « soft paste » porcelain. The first specimens were obtained at Florence by potters patronized by Francisco de Medici, grand-duke of Tuscany.

Great biberon (drinking-bottle) with Persian decoration or blue flowers on highly-glazed grey-white grouhd.

PAINTED ENAMELS.

When the vogue of champleve enamel began to wane, Limoges maintained its superiority as the centre of the enamelling industry and made painted enamels, in which partitions between the colours were abandoned and fused enamel was laid over a copper

plate in the manner of oil-painting. This technique had already been used on a small scale for translucent enamelling on precious metal. The beginnings of enamelling on copper are rather obscure ; it may have originated in Venice.

Upright Case near entrance :

Venetian enamels : Chalice, gourd and dishes with purely ornamental decoration in blue and white stippled with gold.

Ist. flat case near entrance :

FRENCH ENAMELS (XVth. century). Remarkable **medallion with self-portrait of FOUQUET (Jehan) in black and gold camaieu,** a unique piece by the great miniature painter.

Delicate little **plaques,** with subjects painted on wihte ground. These early attempts are still really made for wear as jewels.

The progress of the new technique can be followed in the following cases. Many problems had to be solved. We have little information regarding the earlier artists. The first diptychs and triptychs are far from achieving beauty ; the tones are divided by an exaggeratedly marked outline which results in stiff, angular drawing faces are ugly, flesh-tones too livid. But the greens, blues, purples are deep and warm and there is no lack of naive but pathetic expression.

2nd. Case : The earlier works were once attributed to a supposed MONVAERNI. Later personalities emerge, such as the MAITRE AUX GRANDS FRONTS (with high foreheads), the MAITRE OF THE TRIPTYCH OF LOUIS XII, whose style is softer while their technique is more pleasing and varied.

3d, 4th., and 5th. Cases : Regular dynasties of enamellers bring up the names of NARDON PENICAUD and others of the same family, of NOILHIER, the COURT, the COURTEYS, the LAUDIN, REYMOND (Pierre), PELLEVE (Pierre) and unknown enamellers who sign their work M. P. and K. I. G.

« Grisaille » was greatly in vogue. Its technique requires great delicacy and skill. Black enamel is laid over white and then rubbed off to recover gradations of the white, with extra pure white touches for the high lights.

All varieties of objects for lay uses were fashioned in enamel, including **dinner services** which were as highly-prized as silver

plate ; not being of precious metal, enamelled dishes and plates have survived in comparatively large numbers. Subjects are borrowed from mythology, allegory or ancient history and are mostly after the work of engravers.

6th. Case : LEONARD LIMOSIN (1506-1576), is very famous : he worked in Court circles and enjoyed royal and princely patronage. His earliest dated piece, a **backgammon board** (1537) show undeniable mastery, which is quite superior in his great enamel portraits emulating oil-paintings in their skilful modelling ; the unalterable durability of enamel, a desirable quality, made them the fashion.

Portraits of Henri II, the Duke of Guise, Françoise of Orleans.

Upright case, right of the St Porchaire : front and back :

Important pieces by LEONARD LIMOSIN : Two great **altar-plaques** presented by Henri II to the Treasure of Ste Chapelle : the **Crucifixion** and the **Resurrection** with portraits of Francis I and his Queen Eleanor of Austria, and of Henri II with Catherine de Medici.

Left :

Portrait of Connetable Anne de Montmorency complete with its frame.

Right :

Two **Apostles :** St Peter and St Paul, in the likeness of King Francis I and of Galiot de Genouillac.

Upright Case, left of the St Porchaire :

Outstanding pieces by REYMOND (Pierre).

TAPESTRIES

The tapestries displayed all round the Gallery are all of one set, the famous **Hunt of Maximilien** The twelve pieces illustrate the various kinds of hunting and hawking that can be enjoyed throughout the twelve moths of the year.

The commission for the painting was given by Charles V, grandson of emperor Maximilian, to VAN ORLEY (Bernard), the cartoons are by VAN AELST and they were woven at Brussels. The various

episodes are situated in the forest surrounding Brussels and in spite their date (1535) they are not italianized but specifically flemish.

The set belonged to the house of Guise ; it was then called **« The beautiful Chasses de Guise »** Mazarin bought it in 1654 at the death of the last of the house and bequeathed it to Louis XIV. Each tapestry has the corresponding sign of the Zodiac in the border at the top. The year them began in March (The first will be found n corner above the case of Urbino ware) :

1. March. — The Ram. Hawking.
2. April. — The Bull. The Ride Home.
3. May. — The Twins. The Meet.
4. June. — The Crawfish. The Hunters' lunch.
5. July. — The Lion. The Report.
6. August. — The Virgin. The Bloodhound.
7. September. — The Scales. The Stag takes to water.
8. October. — The Scorpion. The Quarry.
9. November. — The Sagittary. A Meal in the forest.
10. December. — The Capricorn. The Boar hunt.
11. January. — The Aquarium. Roasting the Boar.
12. February. — The Fish. The hunting party in the palace of King Modus ans Queen Ratio.

PASSAGE VESTIBULE (ROOM VIII).

Suit of Armour of Henri II.

Case facing exit :

Tray and Ewer of silver-gilt relieved with enamerl, epresenting the Conquest of Tunis by the troops of Charles V. Made at Antwerp in 1558.

Great **Silver-gilt dish** with trophies and military motives. French work, XVIth. century.

Medallion of translucent open-work enamel. Examples of this refined technique are rare.

Ey the stairs at this end it is possible to leave the Museum (issue : rue du Louvre) henever for the continuation of the visit the visitor wil return to landing and turn at right angles (glass door) into the gallery of **Egyptian Minor Arts.**

EGYPTIAN ANTIQUITIES

MINOR ARTS

ROOM A

PRE-DYNASTIC AND THINITE PERIODS

3.300-2.270 B. C.

Centre case :

Knife-handle of Djebel-Arak (cira 3400 B. C.).

This small ivory bas-relief is older than the oldest historic dynasties. It is sculptured with figures of warriors fighting and of a man stranglind lions, which suggests that the civilization o oriental Asia may have been in touch with Egypt at that early date.

Ivory **statuette of a nude woman,** the oldest known example of the statuettes of concubines found in tombs (see ground floor rooms).

Wall cases (in all rooms, beginning left of enbrance) :

1. Oldest examples of hard **stone vases** and ustensils.

2, 3, 4. Illustrate the carly evolution of **pottery.**

5. Miniature vases, some with jewel-like gold fittings.

6, 7. Schist palettes, used for grinding colours for face-paint. These were found in the oldest tombs. The finest (centre of Case 6) is sculptured witle hunting and war scenes, an illustrative method for narrating historic events before hieroglyphics came into use.

8, 9. Weapons of polished stone.

A doorway will be seen in the panelling of this room ; it opens on a flight of stairs leading to the paintings of the French School of the XVIIth. and XVIIIth. centuries ; temporarity placed on the second floor, as described on page 189.

ROOM B

OLD EMPIRE — 2.278-2.166 B. C.

Centre :

Head, of King Didoufri (circa 2650), of redsandstone, strikinglyl realist'c.

Wall cases :

1. Stone plates, dishes and other vessels.

2. Statuettes of wood, some fitted with incrusted eyes strangely life-like in spite of mutilations.

3. Minor **painted stone statuary.** Before the introduction of mural paintings in tombs, such statuettes were intended to provide the dead person with service and the necessities of life in the nether world. Right : figurine of a woman kneading dough.

4. Houses, granaries of wood or stone : figurations of the dead man's possessions.

5. Weapons and other objects **from the tomb of Chancellor Nakhti** (whose funeral statue is seen in ground-floor rooms).

6. Table vessels and vases, of alabaster, most elegantly shaped.

7. Ustensiles of baked clay.

Upright cases :

8. A functionary and his wife (IVth. dynasty) (wood) extremely beautiful in spite of cruel mutilations. Virile protection, smiling feminine trustfulness, are admirably expressed.

9. Funeral furniture.

10. Head of a man **Salt Head** (from the Salt Collection) of painted limestone. A distinctly un-egyptian, but asiatic type, showing acute observation of ethnic features.

11. Ustensils of Alabaster, most of them used for funeral rites.

Facing window :

A case with its set of instruments for the preparation of embalment.

Top :

King Kheti's.

ROOM C

MIDDLE EMPIRE — 2.166-1.880 B. C.

Wall cases :

1. Minor statuary, keenly realistic.

2. Alabaster and stone vases, mostly small, of varied graceful shapes. Left : **green vase,** with a gold border very refined and looking strangely modern.

3. Ceramic-ware. We have here the earliest examples of blue glaze.

4. Minor statuary, of wood.

5 to **8. Sarcophagi,** and sarcophagi lids.

Bottom of case 7 :

Funeral furniture, of unusual interest as being a rarer instance of a middle-class sepulture, in a marvellous state of preservation : two seats, stools, a lamp ; nearly intact matting, a broom : pathetic suggestions of a simple home.

Upright cases :

Centre :

9. Hippopotamus of blue glaze pottery. Water-weeds are depicted clinging to his flanks as he rises from the marsh.

10. Various objects of glass, pottery, ivory, invariably gracefully fashioned.

11. Expressive bronze statuette :

Centre :

The priestess Toui, the girlish form and sweet small face are lovely. — The **lady Naï,** young and wearing a profusion of jewellery — A nude figure of **a girl,** perhaps a servant-maid, with a bold merry face under a fringe of small plats. — A young prince, helmeted.

12. Jewellery (New Empire).

Centre :

Small **head of a royal personage,** in two shades of glassware, an exquisite piece which heralds the tense vitality of the amarnian period. — Superb **gold cup** with a circle of swimming fish, a gift from Pharaon Thutmosis to a victorious general. — Large enamel and gold **breast-plaque of Ramses II. Rings, Bracelets** of gold beads and enamel cloisonne gold-work, cornelian, lapis-lazuli.

13, 14. Funeral rites, set forth on papyrus.

ROOM D

RAMESSEID PERIOD (RAMSES II)

Wall cases :

1. Figurines called **Chaouabtis.** These were placed in tombs as a substitute of the dead person in the fulfilment of whatever task that might be laid upon him or her in the world beyond.

2, 3. Several effigies of **Ramses II :** walking (a fine statuette overlaid with stucco). — Above : in relief, seated in a barge, protected by Hâthor. — As a child. — As a protecting divinity and killer of wild beasts, trampling on a lion.

On the mantel piece :

Fine **blue-enamelled vases** which were used at the funeral of Ramses II.

Centre :

4. Stele, inscribed with a prayer ; below, **four human ears** express the hope that it may be heard.

Upright cases :

8. Enamelled statuette of the **lady Nacha** dedicated by her son. She is an older woman. — Two charming groups of a **seated scribe writing to the dictation of the monkey-god Thot,** the patron of scribes and of the art of writing.

9. A curious **mask : the dog-god Anubis** with hinged jaw that could be made to move as if the god was rendering oracles.

10. Chaouabti of **King Sethi I.**

Centre :

11. Admirable bronze statuette of **a kneeling lybian prisoner,** his torso thrown back in imploration, or perhaps offering his throat to the knife.

Upright cases :

12. Scarabs. They were laid over the mummy's heart. — **A letter** addressed to the deceased, to accompany offerings.

ROOM E

NEW EMPIRE — 1.580-1.090 B. C.

Centre :

(From this to the end of the Gallery, where it met the King's rooms, these rooms (greatly altered) formed the apartment of the queens consorts.)

Bust of Amenophis IV. A highly sensitive effigy of that mystic yet realistic Pharaon who replaced the intricate egyptian polytheism by the sole worship of the Sun-god. This has been called the amarnian revolution from the capital he selected : El Amarna. Probably the work of THOUTMES.

Small upright cases :

Two very small heads, exquisitely refined. *Left* : of wood, long-necked carved for a finial to the upright beam of a harp.

Right :

Of painted limestone, of **a young princess,** almost a child.

Wall cases :

1, 2, 3. Wicker-work, woven fabrics sewing implements (skeins of flax, bronze needles) weapons, agricultural tools (a sickle, a wooden hoe which broke the soil of ancient Egypt.

Writing instruments (palettes, small ink-cup, a cubit (the unity for measurements).

Recess of central window :

4. Toilet accessories. Splendid collection of pots, goblets, combs, boxes ans spoons for face-paint of most charming invention : a negro-slave shouldering a burden shaped into a hollow to gather the pomatum. — A girl with a sheaf of papyri flowers from the marsh or holding a bird or playing the lute ; and slender swimming girls pursuing a duck with wings that can open and reveal the spoon.

6. Musical instruments and games. A **draughtsboard.**

Upright cases :

Centre :

Amenophis IV who changed his name to **Akhnaton.** He looks older and sadder.

8. A **chair** and **stool** (partly reconstituted).

Opposite central window :

9. A charming bas-relief : **Akhnaton hand in hand with Queen Nefertiti, his wife.** Surprisingly spontaneous and unconventional. Below : **Signet-Ring of Horem Heb.** Back of case : a **fragment of a funeral painting :** marsh vegetation, birds, animals from the fen country. Art during this amarnian period is vivacious and naturalistic.

ROOM F

PRE-SAITE PERIOD 1.085-663 B. C.

Upright cases

Centre :

A **Sistrum,** a rare example of an egyptian musical instrument not a votive offering from a tomb but one that was actually played upon by a priestess of Hâthor.

Small and admirably finished **group of massive gold :** Osiris, Isis and Horus their son. — **Bronze writing case inlaid with gold and silver.** It still contains an ivory tablet with contents unknown as it stuck and could not have been extracted without breaking.

9. Fine blue glaze pottery, of the special shade of this period, called Dar-el-Bahari blue.

10. A **harp** (restored) the upright beam covered in leather.

11. Statuettes of **cats,** delightfully natural. These bronzes were offerings to the cat-goddess Bastet.

12. Statuettes of Kings or priests in their liturgic character, in the act of worship; of very perfect workmanship.

Small upright case :

Queen Karomama. A marvelous statuette of a Quen of the XXIInd. dynasty. Of bronze, fretted with gold to simulate the embroidery on the rich liturgic costume : a gem of technique and style ; it was brought by Champollion in 1829.

ROOM G

SAITE PERIOD — 663-225 B. C.

This was the zenith of bronze statury.

Right of entrance :

A man walking, his hand rested upon a cane, his name is " Moscou ". Intentional simplification resuets in greater intensity.

Centre :

The **falcon-god Horus in the attitude of libation.** A bronze of unusual size and beauty. The difficult setting of a bird's head on a man's shoulders is magnificently achieved. Poise and dignity are beautiful.

Near exit :

Superb **hawks** of polished basalt and bronze.

Wall cases :

1. Images of **Bes.** As the protector of sleep, he was made to look both grotesque and terrible, so as to dispense merry dreams. while frightening off dangerous animals and evil spirits.

3. Statuettes of divinities, in the middle : an **incense burner,** made of a

The falcon-god Horus

papyrus stalk held in a hand, and a small figure of a kneeling king burning incense in the bowl

5. Statuettes, some with a shorn head, of men walking.

6, 7. Glazed pottery.

8. Beautifully finished **statuette of divinities** many inlaid with gold or silver.

9. More **divinities,** in their animal form.

10. Amulets and devotional objects, and **bronze plaques,** perhaps from a Pharaon's litter.

11, 12, 13. Funeral rites painted on sheets of papyrus. Observe the souls being weighed in the scales : the egyptian prototype of our Last Judgments.

ROOM H

PTOLEMAIC AND COPTIC EGYPT

This is romanised Egypt ; independance is gone. Greco-roman divinities find their way into egyptian mythology. Later Christianism is introduced as shown in the art of the Copts. (Egyptian christians.)

Wall cases :

Small **models** of architects and sclptors. — Below : four painted **dolls.**

2. Statuettes of a new character : suppleness, languid grace, relaxation from the formerly strict ethics of national statuary, as well as the use of the nude in the interest of beauty, reveal occidental influence. **Horus as a roman soldier.** A small **head of a roman emperor wearing the pharaonic headgear** are evidences of the domination of Rome. **Greenish-blue** glazed pottery, very much paler than the former blue ware.

3. Woven fabrics, : coptic : with designs of flowers and animals, or with Christian subject : the Annunciation, rather crude as to design, but closely woven, and marvellously fresh as to colours. They were excellent wool-dyers. — Christian **liturgic bronzes.**

7. Sarcophagi. These differ from the former traditional shape and size.

8-14. Various objects and ustensils illustratives of the final stages of the romanization of Egypt (Sculpture of the same perlod has been seen in ground-floor rooms).

GREEK AND ROMAN ANTIQUITIES

MINOR ARTS

PRE-HELLENIC ROOM

Wall case right of entrance :

Cycladic idols. These primitive marble figurines which show dawning consciouness of human form are precious witnesses to the prehistoric civilization of the Egean Sea islands (circa 2500 B. C.).

Flanking archway to the right :

Two **colossal jars** from Cnossos (Crète). Cnossos in the sland of Crete, held the palace of legendary king Minos. Curiously advanced naturalism developed there in the IInd millenum B. C. but was cut short by the achean invasions. Vestiges of this remarkable civilization survive in the island of Rhodes.

Between Windows :

Large vases bearing Cretan designs of animals and arabesques

Wall cases left of entrance and of archivery opposite :

Rhodian pottery and bronzes, retaining some the vivaciousness of Cretan art.

Right of archivery :

Mycenian objects. Mycens was the strongest of the fortress-cities built by the achean invaders. This early greek art corresponds wish the homeric times.

Cross archway to the right, to the Campana Gallery :

ANTIQUE GREEK POTTERY

Antique Grecian Pottery and plastic figures give us an insight into the lost art of the Greek painters, as it evolved under its influence, attaining a level of perfection, both from the esthetic and the technical point of view, far above that of a popular art.

ROOM I

OF THE DIPYLON Xth. TO VIIIth. B. C.

First see **flat case** (centre of the room) containg all useful information touching the technique of potters and of decorators, the names, shapes and uses of all varieties of vases, with clear illustrations selected from the vases themselves. The room takes its name from the Ceramic necropolis, close to the Dipylon gate.

Near flat case : Huge **jars,** reconstituted.

(*In this and the following rooms first follow up the wall cases starting from the visitor's left with his back turned to the windows.*)

Wall cases :

A to **C.** Boeotia. **Vases** with geometric decoration painted in reddish brown. Linear design and quaint figurines, seated or standing, with heads resembling a bird's seen in profile. Also **bell shaped idols** with movable legs ; animals.

D to **G.** Human or animal figures, strongly conventionalized, yet showing instinctive feeling for life-and movement.

A big crater : **Funeral scene ;** the corpse is being prepared for the grave, mourners, procession, etc...

H. In the islands decoration is largely geometric and linear. Exceptionally, vases decorated with zones of galloping goats reveal keen observation of motion.

I to **L.** Renewed contact with Asia and Egypt introduces oriental motives : winged lions, sphinxes, sirens, as seen on fine **plates.**

Upright case :

The **" Levy Œnochoe "** with five zones of deer and goats, grazing, beautifully finished and true to life.

Round the room :

Several **sarcophagi,** massive boxes of baked clay with decoration of chariots racings, fantastic animals in the oriental taste.

ROOM II

CORINTH. VIth. CENTURY B. C.

Oriental influence manifests itself at Corinth on ceramic-ware of very varied shapes. Vases are large and bellied, others slender

and small ; ornamental design is still in use but the human figure appears frequently in narrative compositions ; they stand out in rich deep black on the red ground and they are finished by swift, expressive incised lines.

Wall cases :

A to **D.** Small **perfume vases.** A few modelled (plastic figures : an **owl.**

E to **L.** Fine tall vases with fighting or banqueting scenes or fantastic animals in oriental style. **Tyrrhenian Amphorae,** divided into zones. The technique varies with the country. Vases are still rather bulky, but cups are nearing perfection as regards form, workmanship and decoration.

Upright cases :

Centre :

The **Caere Hydriae.** These fine vases were discovered in an etruscan burial-place, but are grecian. They bear legendary scenes : **Herakles, Dejanira and the Centaur Nessos. The boar-hunt of Erymanth.**

Left, near windows :

Lovely cups from Ionian work shops :
The **Bird Catcher** in a landscape. **Ritual dance** of the Cabiri.

Back of room :

Chalcidian pottery ; expressive figures stand out in a deep lustrous brown.

Zeus and his eagle. A **Horseman.**

Right, near windows :

Vases and figurines the latter roughly modelled but showing amazing sense of expressive attitude : a **ploughman,** a **woman kneading bread,** a **woman feeding fowl.**

Back of room :

Lecythi now appear. They are funeral vases, to be set on tombs, painted in colours over a whitish "slip". Lecythi retained their traditional form and decoration through many generations.

ROOM III : AMASIS ROOM

ATTIC STYLE (UNTIL CIRCA 550 B. C.)

The superiority of Athenian workshops is universally recognized and their production is sought for everywhere. Painters develop a personality and can be identified by their manner. Harmonious proportions and graciously flowing lines make for very great beauty. Signatures of potters are seen as well as those of painters, occasionally of both on one piece. Failing names, artists can be known as " the painter of potter so-and-so " ; even anonymous ones are known by their personal style.

Wall cases :

A to **C.** Tall vases with epic subjects : **Amazonomachy, Gigantomachy,** etc... An amphora illustrates the **Birth of Athena** with a wealth of amusing detail : the small goddess, armed cap-a-pie, emerges from the head of Zeus, enthroned, his face drawn with pain while the other gods stand around.

E to **I.** Attic Amphorae, the subject sometimes framed in a " tablet ".

„ tablet ". **(H) :** A **warship.** Theseus and the Minotaurus. **(C) :** dainty small cups, by the „ **Lesser masters ".**

K. The so called „ **Affected Painter "** for his slender, swaying personages.

L. The „ **Swing-Painter ",** takes his name from this charming motive, a **coquette on a swing** betwen two gallants.

M. The Death of Priam, Ajax and Achilles revive the Iliad.

Upright cases :

Centre :

The **Painter of Amasis** prefers dyonisiac scenes, treated in an elaborately elegant style.

Left :

Cups of extremely refined workmanship. A small cantharus with a **herd of black and white goats,** marvellously true to life.

Right :

Covered cup, with a ring of **dancing satyrs and centaurs.**

ROOM IV OF ANDOKIDES

ATTIC STYLE, CIRCA 550-510 B. C.

This period brings an important change in the method of decoration : painters, searching for new effects, entirely reverse the relations of colours ; figures are reserved in terra-cotta red on ground of lustrous black glaze ; this allows a freer use of the brush and greater liberty in designing and painting.

Wall cases :

B. Amphore with graceful handles by the potter **Nikosthenes,** possibly the inventor of this happy design.

A to **C.** The traditional black figured pottery also continues.

K. Bowls and cups, bearing a prophylactic design of **eyes** against the "evil eye ".

Upright cases :

Centre :

A superb cup, attributed to **Oltos ;** he is an artist of modernist tendancies.

Left :

Beautiful cups, fashioned by **Andokides.**

Right :

White lecythi, with black figures.

FIRST PASSAGE

Statuettes of baked clay, which were placed on tombs, appear in Beotia and in Sicily shortly after the middle of the VIth. century B. C. Sicilian craftsmen affect chiefly feminine figures ; goddesses, nikes (victories). In Beotia, images of deities tend to supersede traditional familiar subject (see Rome II).

ROOM V OF EUPHRONIOS

ATTIC STYLE, CIRCA 500 B. C.

Athens then stands unrivalled. This brilliant era sees many talented potters and painters ; some are both. Relief is rendered with wonderful sobriety of lines. Scenes are harmoniously balanced. Subjects are most varied ; legendary subject is still

favoured, but scenes of sport, athletic games, banquets, amusements, come into vogue.

Wall cases :

A. Small vases, quaintly and prettily formed of **twin faces**

B. A refined novelty : beautifully shaped **plain black amphorae** entirely coated with black varnish, the neck of which alone is decorated.

C. Fine cups. A **Discobolus.** The **Sacrifice of a pig** which is being dragged onto the altar. A man nonchalantly reclining, **playing on the lyra.**

I. Large cup by Brygos : **Helen's arrival at Troy.**

Upright cases :

Central stand :

A selection of exceptionnaly fine pieces : (from left to right). A **Horseman. Theseus in the presence of this mother, Amphitrite,** by EUPHRONIOS. A **Satyr.** Huge crater : **Herakles wrestling with the giant Anteus,** by BRYGOS, a compact group of amazing breadth and vigour. An already historic subject : **The Lydian King Croesus ordering a slave to set fire to his funeral pyre.** A delightful page from the Iliad : **Brisels in the tent of Achilles. Eos (the dawn) receiving the dead body of Memmos, her son,** by DOURIS ot such pathetically pure beauty that it has aptly been said to foreshadow our " Pietas ".

Upright cases :

Beautifully fashioned **Cups** with subjects of young athenian " dandies " and sportsmen.

The boy with the hare, by DOURIS.

ROOM VI OF THE MILO PLAQUES

2nd QUARTER OF THE VIth. CENTURY B. C.

Faultless technique, but a less spontaneous style : it settles into classicism. Cups are,fewer,but there are many tall vases. Themes are renovated through the introduction of the less hackneyed episodes of the legends of the gods. There even appears an effort towards perspective effects (see below). The fashion of

ferra-cotta statuettes spreads to Attica, as well as that of ornamental plaques, to be screwed on furniture, chests or caskets.

Wall cases :

B. Statuette of Demeter, enthroned. A novelty : charming **plates,** painted over a slip of white clay.

E to **H.** Great vases : a **Chariot** driven at full speed. **Aurora pursuing the shepherd Cephalus.**

A cup : a horseman wrapped in his cape, inscribed : **The hand some lad.**

Upright cases:

Centre :

Statuettes of deities, of young men wearing a conical cap and of maidens (cores).

Left :

War-scenes.

Right :

A crater : **The Massacre of the Niobides ;** this is remarkable in that it shows a desire to render distance effects, the figures being arranged on receding planes.

Between windows :

Tall **Loutrophore ;** these funeral vases were set on tombs. Mourners with uplifted arms in the traditional manner (see Room I).

ROOM VII OF THE WHITE LECYTHI

2nd. HALF OF THE Vth. CENTURY B. C.

This is contemporary with the Parthenon. Gravity and dignity prevail : subjects are less free and animated. White polychrom lecythi bear graceful poetic scenes recalling the familiar occupations of life.

Wall cases :

E, G. White Lecythi.

F. A fine crater : the **return of Hephaistos.**

I, J, K. Vases, showing great mastery. **A lady with her servants carrying her mirror and jewel-case.**

Upright cases :

Combat of Amazons. But such traqitional themes are growing scarce.

ROOM VIII

IVth. CENTURY B. C.

The art of statuettes, always a Boeotian speciality, is then particularly brilliant : the necropolis of Tanagra has yielded many beautifully finished figurines ; great elegance of form and harmonious draping reveal the influence of praxitelian statuary ; they are also made in Attica.

Wall cases :

A to **D.** Attic figurines.

E to **L.** Large vases. **(I)** A **disc, with fishes. (J)** A **quadrigi with rearing** horses.

N to **O.** Tanagra statuettes of great loveliness. A **Dancing Girl,** called the Tithon Dancer. **Two young women wtih hands clasped. A seated girl with curly hair.** Young women closely draped in veils and mantles, one holding a **leaf shaped fan** one wearing a **broad brimmed hat.** (The delicate grace of these inspired french statuary in the late XVIIIth. and early XIXth. centuries.)

Centre of room :

Huge **italiot vases.** Luxuriantly and even over decorated, but lacking finish.

ROOM IX OF MYRINA

Terra cotta statuettes met with continued favour with the Etruscans and later with the Romans but the latter are crudely made. They introduce interestingly novel subjects : actors, caricatures, true portrait, heralding the brilliant success of this branch of art ;t the hands of the Romans. (See ground floor rooms.)

Wall cases :

E to **C.** Grotesques.

D. Small portrait busts.

E. to **H. Myrina statuettes.** The excellent worskhop produced figurines which rival the output of Tanagra, are very graceful and expressive of pathetic feeling.

Upright cases :

Centre :

Lovely **Myrina statuettes.**

Right :

Plastic works from the Asia-Minor centers.

Back of room :

Busts and portraits, of excellent quality.

Here the Queen's apartments joined the King's.
The visitor crosses a vestibule, now windowless but which was the Council room in the time of Louis XIV. It communicated with the king's bedchamber, and on to the Chambre de Parade, both of which occupied the present.

SALLE DES SEPT CHEMINÉES

Part of the area of this large room used to be occupied by the King's presence-chamber and bedchamber. The superb carved panelling on ceilings, walls and doors was preserved when the apartment was dismantled and can now be seen in Salles de la Colonnade (see page 123). It now contains two large and famous pictures by Paolo VERONESE (Italian school), see notice p. 13).

The Wedding at Cana.

This vast composition was painted in 1563 for the convent of San Giorgio Maggiore in Venice, the evangelical scene relating how Christ turned water into wine ar the request of his Mother, is as a sumptuous feast spread wit hin architectural decorations of Palladian inspiration ; religious emotion is very secondary, but the superbly staged scene teems with movement, life and colour. Tradition sees Veronese him self and Titian in the two musicians n the foreground.

The Supper in the house of Simon.

The architectural setting here rules the whole composition even more strictly than in the "Wedding"; paler light lends gravity to the scene, the figures are placed against an intentionally low horizon line and made to stand against an expanse of azure sky, Magdalen's golden hair gleaming in the centre. This picture used to decorate the Salon d'Hercule of Versailles.

Facing windows :

FRENCH SCHOOL OF THE XVth Cy

The Pietà of Avignon

This beautiful panel was probably painted in the South of France at the end of the XVth but it stands apart and above all other works of that region, combining as it does flemish careful realism, french feeling (the donor) and amazing sense of sculptural grouping of very tragic beauty.

Wall facing the windows :

Two recent donations to the Louvre :

ENGLISH SCHOOL of the XVIIIth Cy

GAINSBOROUGH. **Portrait of Lady Gertrude Alston.**

A triumphant effigy. The master's silvery blues are as enchanting as in his famous « Blue Boy ».

FLEMISH SCHOOL

VAN DYKE. **Portrait of Marchesa Doria.**

This is a Van Dyke of the early period, when travelling in Italy. He is unique in his understanding of feminine distinction and charm. Even in his glorious english period he seldom achirved a sweeter creation.

SALLE DES BIJOUX

This room was part of the King's apartment. It now contains.

ANTIQUE SILVER PLATE AND PAINTINGS.

Central case :

The Boscoreale treasure. The most important collection

of antique silver, found at Boscoreale near Pompei, where it had been buried by the eruption of Mount Vesuvius in the Ist. Cy. It includes magnificent pieces, most of them treated in repousse to obtain bolder relief ; bowls, ewers, skyphoi (ovoid cups with a stem), canthares (drinking-vessels with handles) pateres (circular trays bearing a centred motive in high relief) the decorations are of sacrificial scenes, dyonisiac celebrations with satyrs, fauns, Eros, or of fruit and flowers, charmingly naturalistic. Goblets representing skeletons at the feast are curiously indicative of an already decadent society.

Mural case :

Silver plate, most of it from the **Treasure of Notre-Dame d'Alençon,** found in France in 1852.

Right and left :

Two **Masks** of Athena, very striking though rather barbaric as to style.

In the middle :

Tyché (Fortune) of silver-plated bronze ; from St-Puits (Yonne).

Below :

Handle of a patera, representing the **Birth** of **Venus.** Around : several **bowls,** quite plain but most gracefully shaped. Two

medallions, once decorating trays : right : **caracalla and a Victory ;** left : **Apollo, holding laurels.**

Over the mantelpiece : left :

The **Carpegna Cameo** (so-called from the collection it belonged to in the XVIIth. Cy). Very large, of alabaster. Dyonisos, crowned by Eros and accompanied by Ariadne ; his chariot is drawn by centaurs. Intaglios and Cameos had been set in the frame.

Right :

Other **Cameo** (same origin). Of vitreous paste. Ariadne supports the recumbent form of Dyonisos, with Silen and a satyr.

Around the room :

Fragments of roman decorative frescoes, from Rome, Herculanum or Pompei. They show us something of the colourful mural decoration of roman houses. The most important (between windows) are with figures.

In window-recess, on the Court side :

A **folding stool**, of silver plated iron ; vestiges of antique furniture are extremely rare.

Back into salle des Sept-Cheminées the visitor turns to the left into Salle Henri II, former antechamber to the King's private rooms. It has retained the very handsome carved, and gilded ceiling dated from that King's reign. (Modern paintings which had been inset have now been removed.)

SALLE HENRI II : **ETRUSCAN ART**

The Etruscans occupied central Italy prior to Greek influence ; they were not an indigenous race and their place of origin has not been fully determined as yet. They came into touch with the Greek colonies who settled in the south of the peninsula about the VIIIth. Cy B.C. and were later guided by Greek technique in their bronzes, ivories, pottery, etc... — They were however of a different temperament from the Greek, an imaginative people with a love of the fantastic, a mythology of their own and were greatly preoccupied by death and funeral beliefs and rites.

POTTERY

Attention is first drawn to the great **Sarcophagus of Caere** of terra-cotta, portraying a man and his wife reclining on a couch in a strikingly natural and expressive pose. (Circa VIth. Cy B.C.).

Archaic Period.

Mural case right of entrance :

Shows original forms and a taste for decoration in relief, stamped to imitate iron vessels, and is distinguished by the use of black clay (coloured with smoke-black) known as " bucchero nero ".

Mural cases round the room show the development of etruscan pottery along the same lines as the Greek, first with black figures on a red ground then with figures reserved in red on a black ground. Figures in action are very animated (dancing, running). But the execution is not so fine as the Greek and design early grows too " charge ".

Isolated case :

Contains finest specimens of both black and painted ware.

In corner of the room :

Large **funeral urns.**

On right wall :

Mural paintings with subjects connected with funeral rites, from a tomb at Caere.

ANTIQUE BRONZES

This large hall, over Salle des Cariatides, occupies almost the whole of the first floor of the original building ; (1560) it formed part of the royal apartments and was used as the throne-room.

It now contains a most extensive collection of antique bronzes. Bronze statuary is a very important branch of the subject of antique sculpture, as it often reproduces statues now lost or only known through copies, and also because antique bronzes are always originals, the process then in use having been « cire perdue » which destroys the model and can only produce a single piece. The technique and finish were admirable, as also the patina, which is never artificial, but the natural toning of centuries.

Right from entrance :

I. ARCHAIC GREEK ART (VIIth. and VIth. Cies B.C.)

At this early stage, figures are still more or less rigidly conventionalized, but art is striving and progressing towards a beautiful understanding of the balance and harmony of the human form.

Note particularly :

Top centre :

The **Javelin-thrower** and two **throwers of the disc** (discoboles) in two well-observed stages of action.

Side facing entrance :

A **Canéphore** (VIIth. Cy) her slim rigidity recalls the Hera o Samos in archaic sculpture (ground-floor rooms).

A **Warrior** with the homeric helmet.

Mirrors (school of Corinth) one has a feminine figure for a handle as graceful as the Cariatides of the Erechteion.

Side facing window :

Athena, fighting and seated ; a **Bull-headed figure** (VIIth. Cy). The arms extended in support.

Silenus dancing, gambolling ; a **Faun** with pointed ears.

Facing end of room :

Head of a Goddess with a tall coiffure. Its archaism is strangely majestic (VIth. Cy, from Cyprus).

Athena, in a triple flounced tunic. A **Youth** (Couros) standing upright on a tortoise.

Facing middle of room :

Silenus again, dancing, crouching, and the wild dyonisiac following of **corybants, fauns,** a **goat.**

II. CLASSIC GREEK ART (Vth. Cy B.C.)

This is the age of the Parthenon, the golden era of Athens. Technical problems are conquered ; training in athletic sports and in war has fostered familiarity with the beauties of the human form in action, yet it remains consistent with balance and dignity.

Side facing entrance :

Superb **Athlete** (early Vth. B.C.).

Small group of **Lycurgus and the Mœnad.**

Right :

Dyonisos from Olympia (460 B.C.).

Beautiful examples of the early classic period, with some survivals of archaism.

The Louvre — Hall of Cariatides. (facing the tribune)

A youth (school of Polycletes)

Side facing window

Top-Centre :

Herakles at rest.

Below :

Zeus, from Dodona, with precious silvered patina. A **Discophore.** A **fallen Warrior.**

Side facing end o room :

Centre :

Herakles holding the golden apples, in excellent style possibly from the atelier of Lysippus.

Front :

Two splendid **Youths** in the finest style of Polycletes.

Side facing middle of room :

Remarkable **Stag** from Sybaris.

Herakles fighting, from the famous field of Mantinee .

Zeus, a small statuette after a lost type by Phidias.

III. HELLENISTIC ART

After Alexander the Great, whose conquests extended Greek art over the whole of the Mediterranean asiatic world, it loses some of its purity and singleness by becoming associated with local subjects and tendancies ; it grows interested in the picturesque,

in the expression of motion and in the research for elegance and decorative effect.

Top centre :

A **Cist** called " ciste Napoleon ", a cist was a casket to contain accessories of a cult. They were engraved with mythological scenes ; dainty figurines served to raise the lid.

Side facing entrance :

Fine **Apollo** treated in the archaic manner.

Bust of **Silenus** holding an infant.

Left :

Wrestler (egyptian). A **Child.**

Right :

Alexander holding a spear, in the style of Lysippus.

Side facing windows :

Statuettes of **Aphrodites** and **Eros** in various actions.

Side facing end of room :

Dyonisos, holding a cup.

Left :

A **priest of Isis.** Eastern cults find their way into greco-roman art.

Right :

Grotesque figurines, **dancers,** an **actor,** are typical of the growing taste for varied, episodic subjects.

IV. ETRUSCAN ART

Etruscan bronzes are of a high quality and are often difficult to know from greek work. Their patina is very fine. All the stages of evolution, from the archaic to the hellenistic, are represented here.

Top centre :

Two **Cistae.**

Side facing entrance :

A **Warrior,** with inlaid eyes. (Vth. Cy B.C.)

Side facing middle of room :

Aphrodites (VIth. Cy B.C.)

A contrasting hellenistic winged **Athena.**

Side facing end of room :

Ares, dancing. **Hermes.**

Side facing windows :

Several statuettes of Herakles. Remarkable archaic **Warrior.**

Following the order of roman numerals on cases the visitor walks round the mural cases, starting from left near entrance.

Case V : GREEK, ETRUSCAN AND ROMAN USTENSILS. **Pots** and **pans** with figurines as handles.

Left :

A small **tripod.** These and those in next case introduce us into the privacy of the antique home.

Case VI : LAMPS AND CANDELABRA. Note the elegance of the tall **candelabrum,** which carried lamps suspended from the top, — to be distinguished from the **lamp** proper, an oil-vessel of very varied forms. Note the ingenious **candelabrum on wheels.**

Case VII : GLADIATORS, CHARIOT-RACING. The entertainments that drew roman mobs to the circus are vividly conjured up by the **Gladiator's helmet, harness pieces,** etc...

Case VIII : GREEK, EARLY ITALIAN AND ROMAN ARMS, relics from many battle-fields. Helmets, buckles, belts and chains and various pieces of armament.

Case IX : ROMAN USTENSILS. These of commerce and trade. **Scales** with their weights. Long-handled measures for liquids.

Case X : ORIENTAL ART, UNDER THE ROMANS. The tense quality of even hellenistic bronzes is no more, but great suppleness and elegance distinguish fine pieces.

In middle :

Adonis (from Saida).

Case XI : ROMAN ART. Greco-roman mythology is invaded by a variety of foreign divinities, **Serapis, Isis, Sol** (right) the sun-god. The greek **Aphrodites** bears the attributes of the egyptian Hâthor.

Case XII : ART IN GAUL UNDER THE ROMANS. This is distinguished by a fine sensibility of which we will, meet with remarkable examples. Figurines in this case are notably natural :

Left :

A seated girl ;

Right :

A sick woman ; a **bull** and a **boar.**

Case XIII : EARLY ITALIAN is more crudely naturalistic. But small **busts** denote à talent for portrait.

Case XIV : DOMESTIC VASES. Here we are back in the kitchen. **Jugs** and **jars** of every description **cups, saucepans. Ladles.**

Four inset cases in window recesses shelter the very small statuettes and " bibelots " some very finely made : tiny divinities, amulets, animals, etc...

Case XV and XVI : ROMAN.

Case XVII : ETRUSCAN, with figures of a curiously elongated type. Some are elongated into sticks, the use of which is still ill defined. The roman imperial galley recovered from the lake of Nemi has yielded interesting objects.

Below, right hand corner :

Theseus fighting the Minotaur.

Case XVIII : The extension of classic art to distant lands : a beautiful **bronze plaque, inlaid with silver :** hunting-scenes, distinctly eastern in style, to be compared with persian and chinese work. A **rhyton shaped as a stag's head,** a greek type of vase, perhaps caucasian. A sumptuous **patera,** with Neptune on the handle.

Case XIX and XX : A large central case contains antique **JEWELLERY** shown in its entire development in order of periods and civilizations, from the archaic Mycenian age to the Roman era and the Occidental barbarians. It will be remembered that jewellery was essentially an international craft, models being carried from one country to another by itinerant goldsmiths and merchants ; each however retaining a local type.

Starting from side facing Square Court and moving on to right :

1. ARCHAIC (VIII and VIIth. Cies B. C.). Geometric ornament. A **bandeau** with grazing quadrupeds (resembling pottery of the same period.) A **horned animal,** set in centre of a brooch-like ornament. **Plaques** in relief. Large ear-rings (top).

2. CLASSIC. Design is sober ; the technique of gold intagli for rings, and gold necklaces, is very refined (Vth. and IVth. Cies B.C.).

3. HELLENISTIC. More gold signet-rings ; a Ptolemee pharaoh is portrayed in national and in greek costume, showing the inter-

penetration of both arts. Rich effects are sought after. A **bandeau of olive-leaves.**

4. ROMAN. Coloured stones are introduced ; rings are decorated with an intaglio. Bracelets.

5. ROMAN, IIIth.Cy. A **Necklace with a large stomacher** pierced, and set with a scarab, is very typical. Pearls are introduced.

6. BARBARIAN. Here are the **torquae,** or rope necklaces of nearly pure gold with their hooked fastening typical of Gaul.

7 and 8. ETRUSCAN. Nº 8 has the most archaic types (VIIIth. and VIIth. Cies B.C.) placed near the archaic greek for comparison. Nº 7 shows the later period (IVth. and III th. B.C.) characterized by the lavish use of relief (as observed in potteries) and general heaviness and redundance.

In the four corners of the room, flat cases XXI to XXIV contain one of the richest collection of **MIRRORS** in existence. The Greek Corinthian mirrors supported by statuettes have been seen in Case I.

In flat case XXI : Greek hand-mirrors, with relief decoration a **Nereid** and an **Aphrodites** are among the finest (Vth. and IVth. Cies B.C.).

Flat case XXII : Fragments from various objects.

Flat cases XXIII and XXIV : Etruscan mirrors, with delicate incised decoration and fine patina, were very remarkable from the VIth. Cy B.C. The subjects are mostly of the legends of the gods.

The visit of the room will culminate in the examination of outstanding pieces of great celebrity and beauty which have been disposed about the room (those under glass with numerals, the others without).

Near entrance : left :

Apollo of Piombino, the largest archaic bronze extant, the replica of a statue by KANAKHOS. Still slightly rigid but perfectly well balanced, his outstretched hand supported a young doe.

Right :

A **Hermes,** from Herculanum, Ist. Cy.

Case XXV :

Near window :

Apollo of La Courrière a highly refined small bronze, found in Gaul but probably from Italy.

Case XXVI : Head of an Athlete called the " Benevent head ". A piece of great rarity and beauty : the intact head of one of the votive statues placed in temples by victorious athletes. Though found in southern Italy this was undoubtedly brought from one of the Greek sanctuaries ; no marble statue of this kind has come down to us. Vth. Cy B.C.

Case XXVII : Dyonisos, a piping satyr and two dancing Maenads. This charming group of four figures of the dyonisiac cycle, all from nothern Egypt, of Alexandrian origin, are here shown together. Of a late period, they are most graceful and vivacious.

End of the room, in a niche :

Apollo of Lillebonne, this great statue of gilded bronze was found near the side of a roman theatre in Normandy. A superb example of gallo-roman art.

An isolated group :

Eros and Psyche as children. An original theme, from Asie-Minor. The eyes were incrusted.

The visitor goes out at the north end of the hall and crosses the landing of the historic stairs called.

ESCALIER HENRI II

This also was part of the original construction of PIERRE LESCOT, it was the " Grand degré " or King's stairs, a typical example of the XVIth. Cy staircases which replaced the spiral stairs, a straight stiff climb divided in two by a supporting wall. The compartmented vaulting sculptured with hunting-scenes glorifying Diana, her nymphs and hounds, by the atelier of JEAN GOUJON. Above the doors, the royal arms and monogram.

Cases in window-recess :

A variety of curious bronzes of a civic or professional character. **Masons' tools, dedicatory inscriptions, Bronze** plates with inscribed **edicts and regulations, military testimonials**, etc...

The visitor passes on to the first floor front of Pavillon de l'Horloge, built by LEMERCIER *in the XVIIth. Cy (time of Louis XIII.) This was temporarily a chapel under Louis XIV. To the left is one of the admirable* wrought-iron gates *from the chateau de Maisons (the companion gate has been seen at entrance of Galerie d'Apollon. This admits the visitor into the collections of* MUSLIM ART.

MUSLIM ART

As the Islamic conquest extended over Syria, Mesopotamia, Persia, Turkey, Egypt, North Africa and mediaeval Spain, these evolved a commons form of art suited to the requirements and ideals of the new faith, and although the production of each country is marked by distinctive features, they must be looked upon as one from the artistic point of view. The various branches of Muslim art are therefore grouped under that heading in this recently-opened room.

Metal work was a very brilliant craft under the princes of Mossul (Kurdistan) from the XIIth. to the XIVth. Cy. Beautiful work was also produced in Egypt. The technique of brass inlaid with silver is very old : The design having been deeply engraved, the silver leaf is hammered in and adheres to the asperities in the hollows. Then it also is engraved and the vessel is polished When ormental the design consists of exceedingly clever combinations of decorative elements and lines ; lettering is very effectivety brought into use as friezes and borders calling benedictions on the owner and frequently supplying signature, date or place of origin.

Large mural case in middle of left wall :

Top-centre :

An **ewer** with a long spout dated 1309.

Right :

A **candlestick** Egypt, XVth. Cy).
Several **Caskets.**

A writing-case :

(Egypt) dated 1304.

Side facing window :

Small ewer of plain brass, dated 1190.

In isolated case close by :

This beautiful process was extended to otherwise common objects, as shown by a **butcher's hook,** damas-cened with the name of owner. A **Spade.** A **Key** with the name of the sultan of Egypt who had it made for the Mosque of Mecca.

Two capital pieces of inlaid work well be found on isolated stands on the other side of the room :

Left :

Large **basin** called **Baptistery of St. Louis** on account of the tradition of its having been brought home by Louis IX from the Crusade. It was kept in the chapel of the castle of Vincennes and served for the christening of royal infants. The rich decoration is of hunting scenes, the figures being of the Mongolic type.

Right :

The **Barberini vase,** so called from the collection it belonged to. An inscription running round the belly states that it was made for a sultan of Alep and Damas in 1259.

Close to these are two important **BRONZES.**

In islamic bronzes we observe a revival, of the feeling for animal form so notable in assyrian times on the same soil, even when conventionalized for use as water-ewers (aquamaniles) or cassolettes.

Left :

A **lion.**

Right :

A **peacock,** an inscription on its throat states that it was made " by Abd-el-Malek the Christian ".

In upright case close by, facing windows :

A **parrot.**

Returning to mural case, left of case :

A splendid bronze **candlestick.** This remarkably fine piece has a circular frieze of heraldic lions at the base, then a zone of roundels and a crowning border of birds in **full** relief. The effect is of barbaric majesty. XIIIth. Cy.

GLASS, enamelled or plain, was a most flourishing eastern craft, examples of which came into the hands of european princes and ecclesiastical owners through the Crusades, as shown by household papers. Beautiful domestic vessels : pots, bottles, goblets, were made from the XIIth.(to the XIVth. Cy in Mesopotamia and Iraq, while mosque lamps are chiefly of Syrian manufacture, many of these being preserved in Egypt.

Upright case facing central window :

Superb tall slender-necked **Bottle** (Egypt) bearing the name and heraldic device of an Amir who lived in 1345.

Beakers and **goblets** (XIIIth. and XIVth.Cy) one with a frieze of horsemen in beautiful polychrom enamed. One with a band of tiny raised beads.

Upright cases in centre of room :

Mosque lamps (XIVth.Cy, those on the left being ofthe older. These are characteristic muslim productions. They were fitted nternally with oil-vessels hooked to the brim by wires and were suspended by chains. They are enamelled with inscriptions from the Koran or blazon of the donor.

(We remember that the **rock-chrystal ewer of St.Denis,** displayed among the historic relics in Galerie d'Apollon, is also msulim art.)

Back of same case :

A fine **silver plate** with a large single bird, possibly of Sassanide design.

Isolated case

IVORY :

Ivory carving was especially flourishing in muslim Spain under the caliphs of Cordoba.

Among the most famous specimens is the **ivory Casket called " of Almogueira "** which bears the name of a prince, el Mugira, dated 968, with a domed lid and a profusion of figures : seated personages, musicians, hunting scenes.

At the back :

Fine gold **necklace** (byzantine or egyptian, circa VIth.cy).

A pair of **bracelets** (XVth.).

A **key.**

A **butcher's hook.**

Mirror-backs, one is square, an unusual shape (Persia, XIIth.cy).

TEXTILE FABRICS :

On left wall-near window :

The Copts of Egypt had been famous weavers before the islamic conquest. Greco-latin tradition was then succeded by Persian Sassanide influence and spread to Byzantium and to the whole of the Mediterranean basin.

The precious fragment of Persian silk called **" Suaire de St. Josse** because it probably served to wrap round a holy relic is of the IXth. Cy. The design of elephants denotes byzantine origin, and the border is of camels.

CARPET-WEAVING was carried to perfection in Persia in the XVIth. Cy. The large **carpet from the Cathedral of** Mantes (on right wall) is a splendid specimen of pile-carpet weaving with loose threads knotted into the fabric so as to produce a velvet-like surface. It shows an amazing wealth of motives

arranged about central medallions. At the base quadrupeds fighting or grazing under pale-green cypresses and flowering trees in the boughs of which myriads of birds are perched or fly about ; above : falcons and does drinking from a pool with ducks and fishes, huntsmen taking aim at lions, etc..., the design is repeated on the upper half. In the border wild beasts fight with distinctly chinese green dragons, showing influence of Central Asia. It is composed like the miniatures of the same period.

Same wall, right end :

Silk pile rug with groups of fighting animals.

Left end :

Rug woven with a flat surface like tapestry.

CERAMICS always were as very important branch of Muslim Art. They originaled in Persia on the lines of the Sassanide tradition and developed westwards. Contact with the Far East, about the VIIIth. Cy, introduced the influence of the already highly advanced Chinese ware. Out of these elements Muslim artisans evolved a very personal form of art.

ARCHAIC PERIOD (VIIIth. to XIIIth.Cies)

The production is chiefly from Rhages (Iran) an antique capital destroyed by the Mongols in the XIIIth. Cy. Also from Mesopotamia (Samarra) and Fostat, the first capital of islamic Egypt.

First mural case on left wall :

ARCHAIC PERSIAN :

Persian glazed and lustred vessels (before XIIth. Cy). Delicately fashioned bowls, dishes and pots, sparsely decorated or plain, of white, or faintly roseate earth. Note (to the right) a **dish with arabian lettering,** (at the bottom) a large white **dish with blue splashes.** Another with **two cobalt-blue horizontal lines.**

Isolated case left of entrance :

PERSIAN FROM RHAGES :

Thick ware in deep shades of blue, obtained with a copper oxyde, outlined in black and thickly glazed with vitreous enamel.

Bowl with an élephant.

Round-bellied vase with a frieze of cranes round the brim.

Isolated case right of entrance :

EGYPTIAN, FROM FOSTAT.

Well-shaped bowls and vases in rich tones of brown and green or on cream ground :

A **bowl with a hare** among scrolls.
A **bowl with three fishes.**

Mural case, left wall, near windows :

LUSTRE WARE, Iran X to XIIth. Cy. Shapes are graceful and decoration mostly in brown on cream-coloured ground.

Top :

Small bowl with **a seated woman,** very naturalistic. Finely shaped **vase** with circles on the belly.

Below :

Bowl with **very conventioned figures** of a man and animal.

Bottom :

A **dish with an animal feeding its young,** beautifully composed.

Between windows :

1. **Graceful bottles.** 2. A **dish** with unusual decoration of trellis-like circles, with a small ass in the centre.

Mural cases, right wall. Top of first case, left :

A **KUTAYEH** lamp, delicate pale-blue with reserved design.

So-called **DAMAS** and **RHODES** ware are now know to have come from the kilns of Nicia in Anatolia, the output of which was both abundant and excellent in the XVIth. and XVIIth. Cy. It is true faïence, painted on stanniferous enamel, the colours coming out in the firing, and glazed.

The technique is fine, colours are so richly-laid that they create slight relief. Floral compositions are superiorly handled, they ally a keen sense of nature to great skill in the decorative filling of surfaces, sprays of roses, tulips, pinks, hyacinths spring from the border upwards, flexible stalks spreading in graceful curves to the circumference ; another favourite theme is a whirl radiating from the centre, or imbrications in blue and red.

The earlier ware is mostly **blue and white** (nearer window). Then tomato-red appears and rich polychromy sets in. Towards the end of the XVIth. reserved designs on milky blue, pale-grey, terra-cotta rose. Dishes, **drug-jars, bottles,** are noticeable.

Case left of door (on way out) :

Persia and **Syria.**

Vases, basins, jars, cups, plates, in mellow greys, blues and browns (the oldest on top shelf.)

It will be remembered that the superb collection of hispano-arab gold-lustre ware is displayed in Room VII of the Salles de la Colonnade.)

Keeping on to the left, the visitor reaches the Department of.

FRENCH FURNITURE
of the XVIIth. and XVIIIth. centuries

The infant Moses and Pharaoh's daughter. Tapestry by SIMON VOUET

The collections in these rooms do not constitute an inclusive Gallery of the french decorative arts. They are historical pieces from royal and aristocratic residences before the Revolution, therefore the work of the best artists of the time, of exceptional value and beauty and as such can be looked upon as highly representative of the evolution in taste and fashion which was guided by them.

ROOM I. — XVIIth. CENTURY

In 1662, Louis XIV and his prime Minister Colbert create the Royal Manufactury of Les Gobelins as a centre of the decorative arts. During the second half of the century, these are still in some degree under italian influence but gradually evolve towards a national and more restrained style. Ample proportions, symmetry, dignity of lines and rich colourful effects are the chief characteristics. This finds expression in the sumptuous work of André-Charles Boulle, with the use of ebony and panels inlaid with tortoiseshell and brass, secured and enriched by highly decorative bronze fittings. The same materials, reversed, can provide an alternate decoration for a similar piece called " counterpart ".

Near entrance :

Magnificent **armoire** by A.-C. BOULLE of marquetry of tortoiseshell and brass, relieved with agricultural and artistic emblems in bronze.

Opposite :

Other **armoire** by A.-C. BOULLE, with marquetry of various woods in a sumptuous floral design over an ebony frame.

Facing windows :

Large **bureau** by A.-C. BOULLE. Note the ample lines and moderat curve of the legs.

Back of room :

A pair of **commodes,** by A.-C. BOULLE in the same severe and rich style.

Righland left of room :

Pedestals, book-cases (Atelier of BOULLE) usually made in pairs for symmetry, suggesting stately rooms such as the marble hall of the earlier Versailles. A pair of **Cabinets** in the manner of BOULLE, but made by LEVASSEUR in the XVIIIth. cy show that his work wers uninterruptedly admired and imitated.

On the floor :

Beautiful floral **carpet.**

Tapestries. Back of room :

Parnassus, by LEFEBVRE, after the fresco by Raphaël in the Vatican (with modifications).

Right :

The infant Moses and Pharaoh's daughter by Simon VOUET.

Made in the royal ateliers in the Louvre prior to the creation of les Gobelins. The rich harmony of blue-green foliage, the noble composition and density of subject are among the finest of the period.

Left :

Scene from the Story of Scipio, by MOZIN.

Between windows :

Rouen faïence. Rouen had been the first centre of true french ceramic in the XVIth. Cy. The works were re-opened in 1644, producing stout ware which allowed of the manufacture of unusually large pieces. The earlier decoration was of dark blue in a centred pattern on white-grey ground, then red was introduced.

ROOM II

In the first half of the XVIIIth. Century, the grand style becomes mitigated by a growing desire for convenience rather than stateliness ; comfort is aimed at Architectural lines are softened into curves. The Regency period (circa 1715-1730) retains a large and dignified style, but its noble lines are enlivened by graceful figurines in the manner of GILLOT and WATTEAU and fantastic ornament.

In the period approximately called Louis-Quinze (circa 1730-1760) the reaction against rigid lines becomes very marked ; it is characterized by curved surfaces, S-shaped supports, systematic avoidance of symmetry in the use of decorative elements, among which is the pierced shell which has won for the period the name of " rocaille ". A variety of new and convenient types of seats, bureaux, tables of every description are invented. The technique both of marquetry of exotic woods and of bronzes attains a high pitch of perfection. Chinese porcelain enjoys great vogue : european potters trying to emulate it vie in the production of pâte tendre which only was true porcelain after the discovery of kaolin in Europe. Tapestry weaving is active both at les Gobelins and at Beauvais, but under the influence of painters it tends to diverge from its original true role of mural covering into literal copy of pictures.

(*The centre of room II being divided into four recesses, the visitor will review each of these, then the objects along the wall facing it, before passing on tho the next.*)

1. From left of entrance.

In recess :

Large **table** of carved and gilded wood from chateau de Bercy (circa 1715). Very sumptuous, with four double supports connected by a wealth of ornament.

Above :

Tapestry with fantastic design of figurines from the set called " Arabesques " by BERAIN.

A pair of **iron-dogs :** Pluto and Proserpine.

Opposite wall :

Bureau of chinese lacquer with bronze fittings.

Cabinet by J. DUBOIS and secretaire by P. GARNIER of chinese lacquer with bronzes.

These, as well as the **vases of Chinese porcelain** with french ormolu mounts, the **Clock** and **iron-dogs** with fanciful chinese subject are evidences of the vogue of exotism.

Console (circa 1715). Note the conch-shaped shell, very unlike the pierced shell with ragged edges of the following period. On the console, a fine Boulle **clock.**

Above :

Armorial tapestry, and one from the Arabesques by MOZIN : Apollo.

Bureau by SEVERIN (circa 1750).

Another **Bureau,** in the Boulle technique, but the counterpart of the one in Room I, the use of brass and tortorseshell being reversed.

Upright clock or " Cartel " by ROUSSEL. Made in the style of Boulle in 1750.

Above :

Tapestries from the set of the **Story of Don Quixote**

Opposite wall :

Commode attributed to A.-C. BOULLE (circa 1720) Note the change from the ornamental commodes in room I to this new type, fitted with serviceable drawers.

Bureau attr. to CRESSENT (circa 7125) a beautiful example by a very great artist, of the noble lines and sober curves of the Regency period embellished by smiling Watteau figurines rounding off the angles. The **Bureau-Chair** of later date (circa 1750) presents flowing curves carefully studied for adaptation to

the human form, it is expressive of the desire for comfort which dominates the period.

Coomode, an exceptionally beautiful piece attr. to CRESSENT (circa 1740) the fine bronzes, designed by himself for each particular piece literally play over the gently curved body, enlivening with a franciful design of swinging monkeys.

Above :

Tapestries. Two pieces from the set of the **Story of Psyche** by Ch. COYPEL and BELLE. Gobelins, 2nd half of the XVIIIth. Century.

Right :

Psyche gazing at the sleeping god of Love.

Left :

Psyche forsaken.

These are treated like scenes on the stage, the influence of which is then very marked.

Two dainty **coffee tables** signed with the unidentified monogram B.V.R.B.

Above :

Tapestry : the **Diana** portiere, after J.-F. PERROT (Gobelins, 1718) with medallion motive and figures of nymphs as huntresses

Mural cases :

Various periods of Sèvres.

Opposite wall :

Bureau by ŒBEN (circa 1760) with ornamental pattern of marquetry of a fine simplicity.

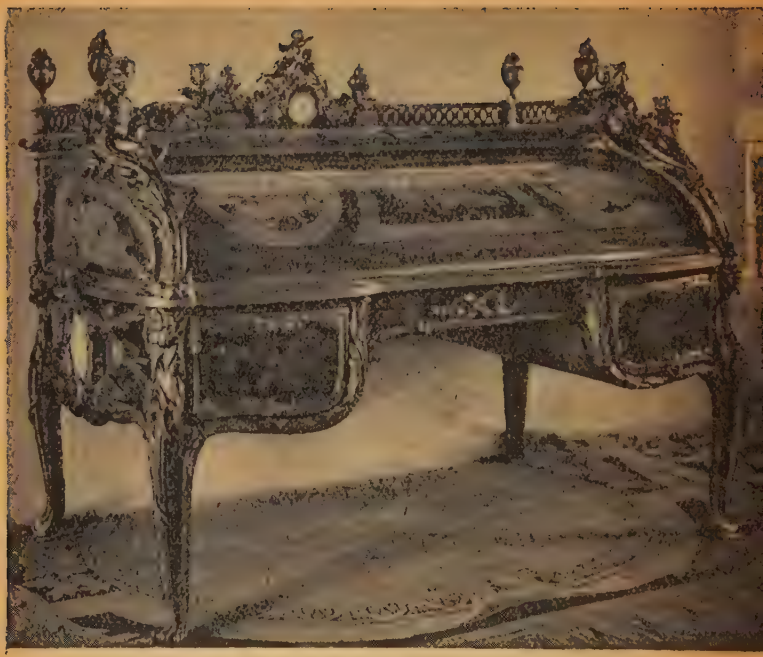
Cylinder-Bureau by T.-H. RIESENER, Œben's collaborator and successor, a new and convenient type which met with great success ; of mahogany, another novelty.

Bureau (circa 1760) by MIGEON and DUBOIS.

The bureaux, support lovely groups with a clock, of **Vincennes** ware. Vincennes was the first seat of the royal manufactory later transferred to Sèvres, whose principal object was the manufacture of true (hard) porcelain.

Above :

Tapestries. Two pieces from the set of the **Mois Arabesques** by MOZIN (Gobelins, 1687). Left : **September. —** Right : **February.**



Cylinder bureau of Louis XV

Between them:

Floral medallion, with trophées.

Cylinder bureau of Louis XV. This famous royal bureau is the master-piece of ŒBEN and RIESENER, the latter finished and signed it in 1769. The chiselled and gilded bronzes are the work of DUPLESSIS, WINANT and HERVIEUX. The splendid marquetry is floral and emblematic and enriched with Sèvres plaques.

Iron-dogs representing incense burners, by F.-T. GERMAIN.

Above :

Tapestries. On the middle : a piece from the set of the **Story of Don Quixote** after Ch. COYPEL.

The subject imitates a framed picture on a background of yellow overlaid with wreaths of flowers, with birds. This pretty arrangement, was called : " tapestry with alentours " the designer of the alentours being a different artist.

Two **Theatrical scenes.**

Opposite wall :

Commode with floral motives by PERIDIEZ (circa 1750). It supports a marble statuette : **Comedy,** by the sculptor VASSÉ.

Another **Commode** (circa 1750) supports the marble statuette of the **God of Love.** The reception piece of BOIZOT (1772).

Between them :

Very fine carved **table** with a motive of war trophies (from hotel des Invalides).

Above :

Beauvais tapestries, two from a set of the **Pastorals with palms** after HUET.

Left :

Couple-dancing.

Right :

The Swing.

ROOM III

At the back of the room a display of arm chairs showing the evolution of these seats.

1. Chaire of carved wood (the Annunciation). Late XVth. Cy ; still of mediaeval type with a chest for seat and rigid back and arm-rests. It necessited the use of cushions.

2. A chaise à bras (literally chair with arms) (circa 1580) much lighter, but still of plain wood. The legs are connected by a stout cross-piece.

3. Upholstered armchair (circa 1640). One of a set or " emmeublement " to match bed curtains. (The bed belonging to this set can be seen in Salles de la Colonnade) such seats are now of great rarity.

4. Armchair, time of Louis XIV (circa 1700) the broad seat

and back are well in keeping with the solemn, furniture in room. The cross-piece has disappeared.

5. Armchair time of Louis XV (circa 1740) with curved contour. The arm-rests recede to give place to the full skirts of men's coats and the paniers of ladies.

6. Armchair (circa 1740) by DELANOIS.

Continued down right wall :

7. Armchair with medallion back, time of Louis XVI (circa 1770), Covered in Beauvais tapestry.

8. Other **oval-backed armchair** by LELARGE 1785 covered in floral Gobelins on a rose ground.

Angle of the room :

Folding screen (circa 1725) upholstered in Savonnerie tapestry, with dogs, fox, panther, among foliage. The Savonnerie a royal manufactory ats Chaillot, took its name from a former soap factory on the site.

Colossal **Sèvres vase** with superbe bronze mounts, designed by BOIZOT, chiselled by THOMIRE extreme end of the XVIIIth.

Above :

Tapestry. The **Baptism of Christ,** after RESTOUT, Gobelins, 1733.

Along left wall :

Secretaire and **Chiffonnier** by ŒBEN (circca 1765) note the return to sober line and ornament.

— Small folding **Bureau,** by BENNEMAN.

— Large **Commode** by BENNEMANN. Shows a definite return to classic simplicity.

— **Guéridon** by Martin CARLIN, 1770, almost entirely of Sèvres plaques.

The set of **blue seats** are from the Queen's apartment.

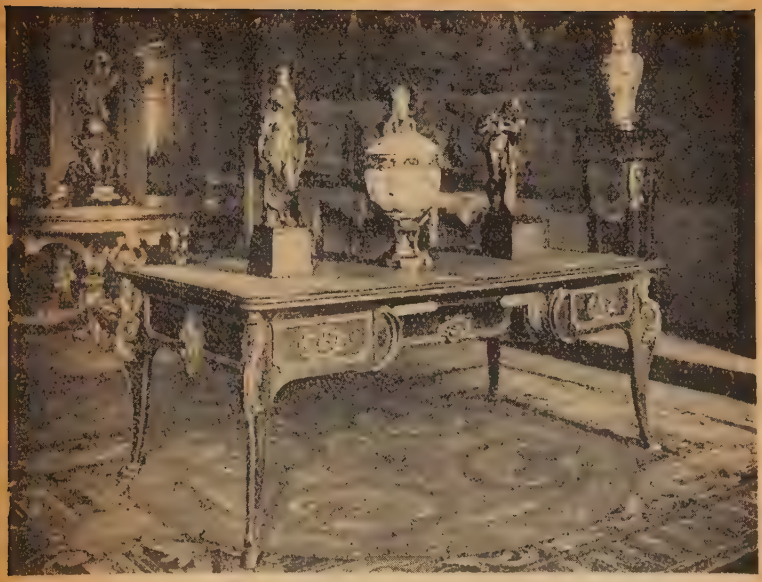
Along right wall :

Fire-screen (circa 1725) with a Beauvais leaf of later date.

Eight-legged console (circa 1760). A very charming piece ; note the tapering supports and discreet carving. It supports a marble statuette of **Mercury** the reception piece of the great PIGALLE (1744).

Settee, by DELANOIS matching armchair.

Bureau by RIESENER. Its delicate lines and ribbon ornament are expressive of a change in taste, already observed on several pieces in this room (see next notice).



Bureau, by A. C. BOULLE

Facing windows :

Bureau by RIESENER, an interesting example of the quality even of average objects. This was merely destined for an office. It supports a **cruet-stand** by GERMAIN (1775).

Tapestries on both walls :

Four tapestries from the set of the **Amours** of **the Gods** after BOUCHER, treated like oval pictures on a rose ground with " alentours "

Above settee :

Military scenes, by CASANOVA

Case between windows :

Precious relics of royal and princely silver plate.

— **Rose water basin,** with the arms of the duchess of Orléans legitimized daughter of Louis XIV and Mme de Montespan, and wife of the Regent, by Claude BALLIN the younger.

— **Porringer or Soup-bowl** with the arms of the Grand Dauphin son of Louis XIV.

— **Porringer or Soup-bowl** with the crest a of cardinal.

— **Soup-tureen** and **pair of candlesticks,** by ROETTIERS (late XVIIIth. Cy) for Catherine II, empress of Russia, for presentation to Prince Orloff.

ROOM IV

TIME OF LOUIS XVI

This is devoted to royal furniture (some pieces have only recently entered the collections of the Louvre) from the royal Chateaux of Compiègne and St-Cloud. The latter (destroyed in 1871) had been bought and redecorated for Queen Marie-Antoinette in 1787. The pieces in this room belonged to her.

In this room and the next a change (already noticed in Room III) becomes definitely marked. The excessive freedom and caprice of the rocaille period induced a reaction in favour of a more balanced style, characterizet by a reversal to the rectilinear, to flat or even concave surfaces as a contrast with the former convex ones, by straight tapering supports, by the use of classic ornament in bronzes and in marquetry design and generally by a revival of interest in the antique which suggests new forms yet does not attempt copy. Bronze accessories, clocks, iron-dogs, candelabra, sconces, etc..., show exquisite workmanship ; lacquer (some of it now made in France) and porcelain plaques are freely used. Delicate light furniture of all description are introduced for the commodity of women.

Along left wall :

A pair of large **commodes** by BENNEMAN marble topped, with beautifully chased running design of scrolls, and Sèvres and Wedgwood plaques (1785).

Between them :

Beautiful gilded **console** by JACOB, the head of a great dynasty of ebenistes. The tapering legs are finished at the top with four couples of winged sirens supporting the tablet. The effect is sumptuous yet light,

Back of the room :

A Bed with cover and hangings of Lyons silk brocard designed by Philippe de LA SALLE.

Small **writing-table** of Marie-Antoinette, by Adam WEISWEILER, a jewel of a new technique, in Chinese lacquer, steel and bronze.

Centre of the room :

Cylinder Secrétaire of Marie-Antoinette, by RIESENER, for the Queen's rooms in the Tuileries. Very dainty occasional **tables.**

Down right wall :

Commode by RIESENER. In this admirable piece, the flat front gains interest from its central part in slight relief, emphasized by bronze chains of flowers, and a floral motive on a truly brocaded marquetry ground.

It supports a pair of **decorative urns** with trios of girl flute-players, by THOMIRE, a lovely example of the craze for Grecian themes at the close of the XVIIIth. Cy.

Square-backed armchairs reappear with a taste for the straight line (from the Queen's room at St-Cloud).

Other **Commode** by RIESENER, with concave sides, in marked reaction from the bulging ones. The bronze fittings are admirable.

Wall-case :

Exotic and french works of art which belonged to the Queen.

Flat case :

A selection (from the State Archives) of notes, letters, bills and other documents related to the ordering by the Queen of furniture for her apartments. These are displayed for the first time. Among them, the bill for the secretaire in centre of the room.

On the walls :

Left :

Two tapestries from a set of the **Months** by Claude AUDRAN : **Gardening** (March) and **Sheep-shearing** (June).

Right :

Two tapestries with the arms of France, on a rose ground.

ROOM V

TIME OF LOUIS XVI

From the Chateaux of Compiègne and Bellevue.

Along walls, from left of entrance :

Gilded **guéridon** on a tripod, characteristic of the neo-antique wave.

Cabinet and corner cabinet (" encoignure ") of Japanese lacquer, by Martin CARLIN, the bronzes by GOUTHIÈRE ; those two admirable artists often worked in collaboration. From Bellevue, the residence of Mesdames, the unmarried daughters of Louis XV. The bronze wreaths of flowers are characteristic of the period.

A pair of magnificent **sideboards** from the Queen's apartments at Compiègne, the front bearing her initial A in chains of flowers.

Centre of the room :

Table a galerie and a **lady's writing-table** of exceedingly refined work manship. These tiny brass railings are typical of the period.

In front of fire-place :

Bureau from the King's library at Fontainebleau, with bronzes by THOMIRE.

Left angle

Upright clock (cartel) by Martin CARLIN, in the style of Boulle. The bronzes by GOUTHIÈRE.

Ottoman (1770) an early example of a type of seat destined to enormous vogue in the first half of the XIXth. Cy.

Right angle :

Large **commode** by BENNEMAN. Its imposing lines are brightened and enriched by a wealth of graceful floral bronzes. It supports **candelabra** with an original motive of women standing on the prow of a ship, intended for commemoration of the expedition in help of the American insurgents.

Folding-sereen of bronze, the leaves covered in Lyons silk brocade, the bronze frame and fittings by by HAURÉ, FORESTIER and THOMIRE.

On the walls :

Tapestries : back of room :

Nymphs and **Shepherds** dancing

Other Scenes from the Fable, these are XVIIth. Cy, after Noel COYPEL by JANS and LEFEBVRE.

SALLE HOUDON

While it is impossible for the Department of French sculptures to be fully accessible, masterpieces by Houdon, one of the greatest sculptors, have been temporarily displayed here as belonging to the same period (end of the XVIIIth.cy) as the works of art seen in the preceding room.

Jean-Antoine HOUDON (1741-1828)

A number of the important personalities of the time sat to Houdon who is chiefly seen here as a marvellous portraitist. His keen insight into character and expressive power recreate life in its most varied aspects. The malicious smile of old **Voltaire ;** the supercilious manner of the great naturalist **Buffon ;** the eager alertness of the influential encyclopedist and critic **Diderot,** the powerful pock-marked ugliness of **Mirabeau,** make us feel as if we had met and spoken with them. There is no less vitality in the grave kindness expressed in the quiet effigy of Franklin whom Houdon met in Paris when he came to enlist french hearts in the cause of the american insurgents, or in the dignity and simplicity of his **Washington,** to prepare the full-sized statue of whom the sculptor crossed the ocean.

Nor is Houdon less apt to understand feminine sitters or childish grace. The dashing elegance of his bust of the famous actress **Sophie Arnould,** a brilliant piece showing Houdon's own way of draping over the pedestal, does not eclipse his distinguished bust of **Mme de Jaucourt,** the delightful laughing portrait of his wife, **Mme Houdon,** or the innocent sweetness of little **Alexandre** and **Louise Brongniart,** the children of his friend the great architect.

Houdon's famous **Diana,** in the centre of the room, shows him also as a great master of style, combining as it does splendidly free movement and expression of life with the complete purity of line which the evolution of taste was beginning to demand. It was first conceived as a marble, and the goddess's nudity, free from mythological accessories, was thought audacious in 1776. It was ultimately bought by Catherine II of Russia. This bronze was cast later for Houdon himself and bought for the Museum after his death in 1828.

There is no exit this way at present.

The visitor will recross the Furniture rooms to landing of Escalier Henri II and will go up to see the selection of important paintings of the French and English Schools of the XIXth.cy temporarily exhibited on the second floor.

FRENCH AND ENGLISH PAINTINGS

OF THE XIX th CENTURY

French paintings of the XIXth. are temporarily presented together with english paintings of the same period, but without the Impressionists now seen at Musée de l'Orangerie.

As the present arrangement is not final it has seemed advisable to replace commentaries on the pictures by a brief notice of general information on artists and their place in the school, with the exception of those who have already been discussed in notice on page . We deeply regret that the rapid changes which are at present unavoidable in the Museum, and the necessities of edition, make it impossible to deal more fully with important and numerous works of great masters whose larger canvases have been seen in galleries on first floor and many of which are connected with these in these newly opened rooms.

FRENCH SCHOOL

In the arrangement of all three rooms now open (which is independent of chronology) we meet with men whose formation was in the XVIIIth.cy, such as **Boilly** who shows much wit and ability in well-observed anecdotic scenes ; **Drolling** whose pleasant love of detail takes a hint from the old dutch masters ; **Gerard** the great portraitist and **David** himself.

Early in the century painters of landscape such as **Georges Michel,** a true precursor, or **Valenciennes** were attracted away from the rule of classical composition by the rendering of the elements of landscape as they were actually seen. The traditional conception of landscape had not prevented very charming feeling for nature in Joseph Vernet, Hubert-Robert or other lesser artists of the XVIIIth., but the rigorous conventions enforced by the school of David in this as in other branches of art, could not but induce a reaction. It was the work of men of the same generation as Eugène **Delacroix ;** they were aided in their effort by the

example of the old dutch masters and encouraged by acquaintance with the english school, but were disciples of neither. Some of them worked at Barbizon on the border of the forest of Fontainebleau, but the name of " Barbizon painters " has become largely extended to sympathizers and friends. **Rousseau,** the painstaking realist, is a passionate investigator into the problems of technique. **Dupré** is attracted by the melancholy of marshy, low-lying plains and the flight of clouds. **Daubigny's** easy grace and freshness are very seductive. **Decamps** and **Millet** can scarcely be called landscapists as the one was more a peintre of genre and orientalist and in the second landscape was seldom more than the background of his grave studies of rural life which carry such sincere emotion. **Huet,** the heavier but sincere **Troyon, Diaz de la Pena** whose southern temperament delights in brilliant tones and gay figures, all share in the triumph of realism. But **Corot,** though a friend, was not one of the Barbizon artists : he stands apart, and very high in the french school. His sympathetic observation of nature means interpretation rather than literal transcription ; he can retain the essentials, which makes for perpect construction ; and in this he is a classic. But there can be found no trace of effort, no dogmatism in his joyous, tender manner, his clever use of exquisite gradations of value to express distance, his beautifully limpid atmosphere seem so instinctive as to he simplicity itself. The same qualities are now recognized in his figures. He is exceptionally well represented here.

In the following generation, **Monticelli's** rich laying on of bright matter takes up the same vein as Diaz and surpasses him by his more vigorous personality.

Isabey the younger, son of the great miniaturist, is a representative of anecdotic, semi-historical genre ; he presages **Meissonnier** whose great vogue is now largely eclipsed, but some of whose good pieces are shown in flat Case in Room II. Eugène **Lami,** who also goes in for this much-appreciated genre, is far more interesting in his decisive touch and brilliant handling of scenes of social life, now true documents.

The distinguished, quiet art of **Ricard** makes his portraits attractive ; while the peculiar outlook of **Carrière** who sees subject through a haze leaving their full value only to main features and emphasizing them, occasionally obtains remarkable effects.

ENGLISH SCHOOL

IN ROOM III

We need only recall that the development of the english school, which had begun brilliantly early in the Middle Ages, was cut short by historic events ; foreign painters were called in and a national school only begins in the XVIIth.cy with Hogarth whom we can only name, as well as Reynolds. **Gainsborough** (1727-1788), Reynold's great rival, is only represented in the Louvre by his superb portrait of **Lady Gertrude Alston** (in Salle des Sept-Cheminées).

During the XVIIth.cy, english and french society were kept more or less apart by political conditions. When intercourse was resumed after the fall of Napoleon and french artists became acquainted with contemporary british work, its influence was felt more especially on landscape painting ; a taste for natural landscape had emerged in England earlier than in France and at the end of the XVIIIth. it showed great vitality and promised a great future. Besides such portraitists as the brilliant **Lawrence** (1769-1830) and the powerful **Raeburn** (1756-1823), the freedom of english landscapists was in the light of a revelation when seen in Paris : Delacroix was highly interested, at the Salon of 1824, by **Constable** (1776-1837), his rendering of fresh atmosphere and bold use of greys and of vivid greens for foliage.

The influence of **Morland** (1763-1804) and later that of **Mulready** (1786-1863) themselves in sympathy with the dutch school was very marked on Rousseau and other Barbizon pioneers, as is evidenced by the interesting comparisons attempted here. Though we cannot compare impressionists in the same way with **Turner** (1775-1851) we remember that the latter's preoccupation with light and his fantastic virtuosity in rendering its vibrations deeply impressed Monet and Pissaro and encouraged their new technique.

Nor must we forget the influence of the delightful **Bonington** (1802-1828) whose brief life was spent in France. Eugène Lami owes much to him and his rapid, aerial water-colours and oil-paintings we find fascinating to look at besides Corot.

TEMPORARY PRESENTATION
OF
PAINTINGS

FRENCH SCHOLL
OF THE XVI th, XVII th AND XVIII th CENTURIES

In order to render the collections of French painlings accessible while the Department is in course of reinstallation, important pictures of the XVIth *to the* XVIIIth *centuries have been temporarily placed in these rooms, the contents of wich, however, may have to be modified uhile the present edition of the Guide is on sale. In view of this possibility and to keep it up-to-date, our usual nomenclature of all pictures has been replaced by a more extensive notice on the evolution of the School at that period, which will aid in the appreciation of any pictures on view at the time of visit. Outstanding pictures at present exhibited are described and in all cases the name of the artist and title of the canvas will be found on the frame.*

During the XVith cy architecture and sculpture had definetely evolved a new style out of the theories of the Renaissance, but painting lagged behind and was not quite familiar with the use of the nude and of allegory. Fine draughtsmanship and graceful lines but a cold scale of tone and a painstaking style are characteristics of decorative subjects. Portraits of small size enjoyed great vogue. The precise, spirited little effigies by the CLOUETS, DUMONSTIER, CORNEILLE DE LYON and those of QUESNEL, in a broader style, alone retain that quality of human sympathy at all times distinctive of French art.

The nefarious effect of the long civil wars was felt by all branches of the fine arts. Though order reigned from the accession of Henri IV, he was unable to give them as much attention as the Valois Kings had done, nor was he personally as artistic ; franco-flemish painters were chiefly employed by him and french artists meeting withe little encouragement at home, were attracted to Italy by the prestige of the great masters of the Renaissance ; there they found a warm welcome and congenial atmosphere : the best of them made it their home.

This absenteeism of superior artists brought Simon VOUET (1590-1649) into prominence as a leader of the French School ; we recognize him as an excellent average master : a thorough understanding of well-balanced composition, a fine technique, a happy handling of drapery and use of vibrant scale of tones are his titles to fame, and he proved an exceptionally gifted decorator as a designer of tapestry. Eustache LE SUEUR (1616-1655) never visited Italy, his charming style is entirely his own ; he has a natural feeling for grace, for charming faces and attitudes ; his treatment of allegory or of religious subjects is delightfully free from pathos or declamation ; his transparent tones and manner lend great charm to his almost wholly parisian output. Among his contemporaries, LA HYRE (1606-1656) has a fine sense of composition, and often renovates hackneyed religious subjects through his sincere emotion.

At the same time a remarkable group of artists are attracted by naturalism as represented in Italy by Caravaggio and his followers. Though seldom directly under their influence, they share Caravaggio's literal conception of subject, translating even spiritual themes into resolutely material surroudings and treating them in naturalistic manner, further emphasized by arbitrary effects of light and shadow making for violent contrasts. VALENTIN likes somber effects ; VIGNON revels in violent subject ; VARIN is at times almost mediaeval ; TOURNIER can handle large compositions with dignity and a sense of the pathetic Sebastien BOURDON stands outside all groups and yet belongs to all such is his adaptablity to all manners ; his facility for pastiche can be compared to the Italian Guido Reni's. Among the « painters of reality » as they have lately been called, great admiration is due to those who turned their attention to still life. But among realists the three brothers LE NAIN have a place apart as having lovingly portrayed peasant life at a time when few people were interested in it ; profound humanity radiates from these simple scenes ; they have been found sad-coloured, as they often are ; but this surely is true of the atmosphere of most humble homes or workshops ; the brothers lived and worked together and it has long been difficult to discern the contribution of each. We recognize LOUIS (1593-1648) as the more gifted : ANTOINE (1598-1648) follows him closely. MATHIEU is nearer the dutch interpretation.

Nicolas POUSSIN (1594-1665) dominates his time in his intellectual conception of art ; a thinker and philosopher, painting for him is a means of conveying a message of order, wisdom and beauty : in this he is a classic, but his classicism is no mere matter of externals ; if he chose to live in Rome, it was largely because its noble ruins, memo-

rials of a great past and the grand melancholy of the Campagna lent fuller import to biblical, historical or allegorical scenes. Action in these is very quiet, but the actors, the very trees and stones of his carefully harmonized landscapes address a passionate though silent call. His contemporary Claude GELLEE called LE LORRAIN (1600-1682) also elected to live in that sunny land, for his whole work is as a hymn to light ; he it the creator of a marvellous dreamland where it reigns supreme, whether it be silent plains suffused in the silver of the rising moon or fairy palaces withe marble steps washed by iridescent wavelets, they are like a stage set for the apotheosis of light.

Unlike those, Philippe de CHAMPAIGNE (1602-1674) though born at Brussels, lives and works in Paris. A profoundly religions man, he is interested only in the life of the mind ; his sober portraits, painted in a refinedly strict range of tones are masterful expressions of personalities, to the exclusion of minor detail.

The creation of the Royal Academy which became effective in 1671 marks the advent of a new generation, trained in the Academy in Rome to become part of the cycle of superiorities surrounding the Crown. Charles LE BRUN (1619-1690) contrives to conduct the whole of the decoration of Versailles while combining it with his personal work as First Court painter and Director of les Gobelins : his too rare portraits are of very high quality. His rival, Pierre MIGNARD (1612-1695) almost alone stands outside his range of influence. His finely composed decorative paintings somehow lack fire and colour ; his elegant graceful yet stately portraits are his best little fo glory. LA FOSSE, François LEMOYNE provide churches and private houses with decorative paintings in which the tradition of Vouët gradually makes way for that of the Venetians or, as with Pierre BLANCHARD, of Rubens.

Hyacinthe RIGAUD (1659-1745) an ardent Catalan, retains the vigorous naturalism of his race even as Court portraitist. Study of Van Dyck and Rembrandt adds dignity and style to his own robust manner. Then Nicolas de LARGILLIERRE (1656-1746) definitely transfers his allegiance to the joyous master of the North. His early training was in Antewerp and the lingering memories of the great lesson of Rubens were not lost upon him ; his opulent palette, his dashing handling of the brush break into the studied graciousness of the preceding century and meet the next.

OUDRY (1686-1755) and DESPORTES (1661-1743) do not compete with the favourite portraitists of the aristocratic clientele : they address themselves to animal and still life. The former is the memorialist of the joys of hunting, and can display subtlest delicaty too in refined studies in grey and white, a conquest of the XVIIIth century palette.

The latter is the intimate recorder of the pleasure of home coming after a day's shooting with a full bag ; his dogs have their share of human sympathy.

In Antoine WATTEAU (1684-1721), once considered a mere « peintre de genre » we recognize a great poet and a genius in the history of painting. Under the pretty maskerade of characters and costumes of the italian Comedy, his aerial yet alive protagonists act the whole tragedy of destiny ; love and sorrow, tears and dreams linger in his shady parks ; his art seems made of nothing, yet none so teeming with ardour, so rich in observation and lovely détail ; a younger brother of Veronese and of Rubens, some of his small canvases are, like theirs, a legacy to mankind : he died at thirty-seven.

LANCRET (1690-1743) and PATER (1695-1736) more or lesse took up his themes, but the analogy goes no farther. Lancret is a master of pink-and white prettiness, Pater is charmingly bucolic and both are very clever but only faint echoes of the bewitching Watteau.

Even before the Regency, society demands less grandeur and more freedom ; it calls for gay surroundings, for ease and comfort, and seductive portraitists. NATTIER (1685-1766) is the favourite painter of good Queen Marie and of her daughters ; his mythologic portraits for which great ladies sit as Hebe, Diana or Flora, are all the rage ; for all his modishness he can prove a very fine technician. TOCQUE (1727-1775) his son-in-daw shares his brilliant clientele, with a less sophisticated style. DROUAIS (1727-1775) often too acid as to colour and has a dryer touch still is an extremely able draughtsman and portraitist. We pass over the vogue of pastel which brings in LA Tour and Perronneau (not a present represented here). The VAN LOO, the COYPEL are regular dynasties of painters extending from the XVIIth far into the XVIIth, all fine portraitists who however largely devoted their activities to designing cartons for Les Gobelins and Beauvais. SANTERRE, JOUVENET, RESTOUT, also continue the brilliant decorative tradition through the late XVIIth into the XVIIIth with an « éclat » based on sound classical training. But François BOUCHER (1703-1770) arrests us as apparently typical of his day : pleasant sights, light love, enjoyment of all good things, are a synopsis of his busy, successful career ; « Scenes galantes », adorable variations on the feminine nude without the pretext of subject, pastorals, mythology — an artificial world, no doubt, but fascinatingly clever work by a superior technician, much indebted to Rubens.

Among those Society artist. Good Simeon CHARDIN (1699-1779) is the great painter of the homely bourgeoisie and the familiar setting of humble daily life. He cares nothing at all for subject : where there

is truth, beauty is, too. In his love of just « good painting » he has been compared to the dutch intimists, but he has even deeper love for rich almost luscious rendering of the intimate beauty of matter. Honoré FRAGONARD (1732-1806) is from sunny Provence and one of the last enchanters of the century of the « douceur de vivre ». His easy brilliancy and scintillating touch lightly carry off the most daring subjects in a rapid manner where even tricks are delectable. But J. B. GREUZE (1725-1806) a splendid portratist when he likes, panders to the new sentimental vein and treats « virtuous » anecdote or innocent-looking pastoral with veiled sensuality ; while among painters of landscape the fresh sincerity of Joseph VERNET already heralds Corot, and the picturesque arrangements of ruins with which Hubert ROBERT caters for the new craze for antiques precede its erection into a dogma which can be followed in the rooms of French paintings of the early XIXth cy.

ROOM I

From right of entrance :

FRENCH SCHOOL of the XVIth Cy.

The toilet of Venus.

Water : an allegory.

These are representative of the mannerism of the school of Fontainebleau, timidly adapting themselves to the italian manner, the use of the nude and the elongated proportions of Primaticcio, then in great favour at Court.

Francis I, a rough likeness when compared to the famous profile by Titian (seen in Grande Galerie).

A Court ball in the time of Henri III, probably in the royal apartments in the Louvre.

Case in the middle of the room :

A selection of the marvellous small **portraits,** by far the best production of that period (see notice above) particularly note :

CORNEILLE DE LYON : **Clement Marot,** the famous poet. He was one of the firt Protestants.

Portrait of a young man.

FRENCH SCHOOL : **Louise de Rieux.**
François de Lorraine, duke of Guise.
Jacqueline de Rohan.

CLOUET : **Charles IX.** A small replica of the famous portrait (in Vienna) of the young king on his marriage.

Back wall :

Philippe de CHAMPAIGNE : **Christ on the Cross.** All the more dramatic because so sober.

The Dead Christ. Not unlike Holbein's.

The Last Supper.

LA HYRE : **Pope Nicholas V opening the tomb of St Francis of Assisi and witnessing the stigmata.** General emotion is expressed with simplicity and power.

BOURDON : **Portrait of Descartes.** A valuable document to be compared with the portrait by Frans Hals.

VOUET: **Eloquence.** A massive but sculptural composition.

Left wall :

Louis LE NAIN : **The Blacksmith.** He looks round, his thin tired face ruddy with the glow of the fire ; one of his boys works the bellows. His wife and the younger lad look on with candid gravity. This is just fine « reality ».

Philippe de CHAMPAIGNE : **A double portrait.**

FRENCH SCHOOL : **Vanity.** Robust simplicity and observation. These various objects are so many symbols of the vanity of the pleasures of the five senses. But they are primarily solid portraits of things, viewed for themselves.

Window side :

LE SUEUR : **Two Scenes from the life of St Bruno.**

An important cycle (now in the Louvre) which he painted for the Certosa of Paris, which stood near the site of the present Palais du Luxembourg.

Above : **The Return of Tobit.** Those transparent tones and aerial touch are of the best Le Sueur.

PERRIER : **Æneas and his companions fighting the Harpies.** The dense and warm composition are by a truly gifted decorator ; it revives our regret that most of his works in Paris houses are lost.

Philippe de CHAMPAIGNE : **Portrait of President de Mesmes.**

A grave, dignified effigy, the red robe the only resonant note. Just so will he portray Cardinal de Richelieu himself.

VALENTIN : **The Fortune-teller.** Very Caravaggesque, both as to manner and subject. This, as well as « Concerts » is a favourite theme of the realistic group, both in France and in Italy.

VIGNON : **Death of a holy hermit.** Ascetic figures, a skull, a whirl of angel's wings. No frenchman ever was so near the baroque.

Back wall :

Devoted to Poussin and to Claude Lorrain.

POUSSIN : **Shepherds in Arcadia.** They discover an inscription scraped into the stone long ago : « Et in Arcadia ego » (I too have been in Arcady). An unknown man was there in days long gone by, young and gay as they are, and is no more. A sense of the frailty of life falls over them and the harmonious group stands silent for a moment.

The Death of Sapphira.

The Adulteress.

Triumph of Flora. This exceptionally in the work of Poussin is all animation and roseate golden light. At that time he was interested in Titian.

Echo and Narcissus. In Poussin's early manner showing him very much alive to plastic beauty. The graceful white form lies in death and we almost hear the wailing nymph.

Claude LORRAIN : **Cleopatra's landing at Tarso.**

The subject is unimportant, they are mere figurines (Lorrain said so himself : he threw them « into the bargain ») to fill the stage. The real hero is the Sun in his glory, shedding rosy glow on marble porticoes and gilding the crest of sleepy wavelets.

Marine : It makes us long to get aboard those fairy ships and sail straight away into the golden heart of the sunset.

Landscape : Night and silence are slowly descending.

Two small oval pictures :

The French army crossing the Susa Pass.

The siege of La Rochelle.

For these two precious little scenes of contemporary history, Claude seems to have taken a hint from Callot. They are exceptions in his production.

Left wall :

De TROY : **Portrait of an echevin.** Very simple and fine. They were as the aldermen of Paris.

JOUVENET : **Early Mass at Notre-Dame.** An all too-rare glimpse into the simple every day facts of life. The scene is very touching and charming. Good Canon de La Porte descends the altar-steps to give Communion to the old gentleman, the burgher lady, the servant, the little girl. A very true document and lightly brushed-in canvas.

Claude LORRAIN : **The Ford.**

A Sea port.

Window side :

RIGAUD : This double portrait of two rivals by a third party brings **Mignard and Le Brun** temporarily together.

SUBLEYRAS : **Charon ferrying the Shades across the Styx.** Uncommon, and most impressive. He is a southern artist to whom great attention is paid nowadays.

RIGAUD : **Portrait of his mother Marie Serre.** A handsome old Catalan lady, vigorously painted as a double study.

POUSSIN : **Bacchanale.** An unusualy ardent Poussin. The tawny lights in that stormy sky show him at the moment attracted by Titian.

Claude LORRAIN : **A Village fete.**

ROOM III

RIGAUD : **The young duke of Lesdiguières.** Rigaud's usually decisive brush work makes itself softer to render the fluffy fair curls and thin face of the little boy.

GILLOT : **Comedy.** A dry manner ; but we are indebted to him as the master of Watteau.

WATTEAU : **Antiope.** An exquisite arabesque on the horizontal line balanced by the vertical drop of the lovely arm. Watteau, always an unparalleled draughtsman, here has also the pale gold flesh-tones of the great venetians.

CHARDIN : **Menu for a fast day.**

Menu for a meat day.

Both are equally tempting and a feast for the eye at any rate.

RAOUX : **The Letter.** Recently entered the Louvre. This rather secondary man has hit a great success. We appreciate the warm, mellow chiaroscuro.

Back wall :

AVED : **Portrait of Marquis de Mirabeau.** A masterful study in refined rosy beiges.

CHARDIN : **Bottled olives.**

The Sideboard.

Such marvels in his modest kitchen ! An amusing anecdote : **The Painter Monkey.**

The Prompter. A wonderfully observant piece. Chardin always looks for and finds where others never think of looking for it.

Below :

LANCRET :**Lit de Justice of February 22d 1723. — Louis XV as a child receives new knights into the order of the Saint-Esprit.**

It was an unhoped-for piece of luck that these documentary scenes tempted the brush of Lancret. The sketches are very historic. The first shows the boy king sitting in Parliament for the first time after the death of his great-grandfather, for the appointment of the duc d'Orléans as Regent.

Left wall :

PERRONNEAU : **Portrait of the sculptor L. S. Adam.** This is one of the few portraits in oils by the famous pastellist. Adam is the sculptor of Bassin de Neptune at Versailles.

BOUCHER : **The Odalisque.** Typical of Boucher's pet feminine type : a lovely dimpled nude.

Renaud and Armida.

Ayoung lady with a muff. One of his best portraits.

FRAGONARD : **Bathers.** An absolute feat of dazzling virtuosity, a sheaf of pearly nudes caught in a whirl of silver foam. Seen next to this, even Boucher seems still and cold. Both painters get those delicious rosy flesh-shadows from the study of Rubens.

OLLIVIER : **Tea « à l'anglaise ».** Tea drinking was becoming fashionable. The drawing-room is at the house of Prince de Conti in the Temple. Apart from the tea-tables, a brilliant party of great folks (all portraits) gather round the child Mozart.

Window side :

DROUAIS : **The Comte d'Artois and Madame Clotilde as children.** Prettily conventional. The boy was Charles X in 1824.

GREUZE : **The village Betrothed.** A charasteristic and popular example of the new sentimental fad. Greuze's talent is wasted on such pretty imagerie.

Hubert ROBERT : **Demolition of Pont Notre-Dame.** A contemporary « ruin » this time and a precious document for the lovers of old Paris.

FRAGONARD : **Inspiration** and **Study.** Two fancy pieces brilliantly knocked off. On the back of the first is scrawled : « Painted in one hour. »

OUDRY : **Mlle de Lambesc and the young comte de Brionne.** The elder sister, as Minerva, helps to dress the small warrior. One of the most attractive mythologic portraits.

TOCQUE : **Portrait of Mme Danger.** Very simple and refined without mannerism.

ROOM IV

Several outstanding pictures of large size of various periods are exhibited here.

In the middle :

MIGNARD : **The Grand Dauphin and familly.** The artist's placid and opulent manner is well suited to the prince himself. His wife was Ann of Bavaria. The children are the duke of Burgundy who young and was the father of Louis XV. The duke of Anjou, future king of Spain and the duke of Berry who died a few days after his eldest brother.

Right and left :

MIGNARD : **His own portrait.**

LARDILLIERRE : **Portrait of Le Brun.**

The two rivals again face to face. There was no love lost between them yet both loved theis art. Both chose to sit in studio négligé, both surrounded by the accessories of their profession, and both have placed an antique statuette well to the fore.

LE BRUN : **The Virgin and the dead Christ.** The pictures by Le Brun in this room are essential for the full appreciation of this master too often summarily labelled a decorator.

Back wall :

VOUET.

LE BRUN : **Chancellor Séguier riding in the procession of Louis XIV's entry into Paris after his marriage.**

This was recently acquired from Seguier's lineal descendant. It is in the light of a revelation, an early work, it shows an amazingly refined sense of harmonious tone. The grey-and blue pages, the palfrey, the dark sky, are a perfect symphony.

Left wall :

RIGAUD : **Portrait of Louis XIV** in Coronation dress. This stately effigy has already taken its place in history. The regalia ornaments worn by the king can be seen in Galerie d'Apollon in the Louvre.

TOURNIER : **Crucifixion.**

RIGAUD : **Portrait of Bossuet.** The great prelate and orator looks both majestic and combative as indeed he was. When young and bishop of Condom he had been at the death-bed of the young duchess of Orleans, Henrietta of England.

DUPLESSIS : **Portrait of Mozart,** painted when as a little prodigy he visited Paris with his father.

DAVID : **Mars and Minerva** fighting. It is amusing to compare this early work with the antique-mad David of the Revolution (see first-floor rooms).

Window side :

Hubert ROBERT : **La Maison Carrée, at Nîmes** one of his best and most famous. Observe the Arena of Nîmes, brought into close proximity by pure fancy.

Wear door :

GREUZE : **Paternal malediction.** The erring son repents too late. A typical instance of the sentimental vein introduced by Rousseau and Diderot. Another, no less famous of its kind, can be seen in French rooms on the first floor.

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3, Place des Pyramides - Opéra 47-54

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Ladies' and Gentlemen's

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LESAGE

GANTS LESAGE - 15, Rue du Bac, PARIS - LITtré 36-40
TODDEY - 42, Rue du Bac, PARIS - LITtré 04-34

H. DELISLE

ARTISTICS
LIGHTING
FIXTURES

4, R. du Parc-Royal
PARIS

ARC. 21-34

SEGREDAKIS

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ANCIEN ART

4, Rue de l'Échelle OPÉ. 65-63

JUHASZ et Cie, Decorators in lacker.
Assistant : George Robin.
176, quai Jemmapes, Paris (10e). Bot. 57-63.

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THEATRES
C A R S

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A. CHAISE, Directeur-Gérant

LOUIS MIDAVAINE
54, rue des Acacias, Paris (17e).

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Aubier et Cuny, 74, Fbg St-Antoine,
Paris - DID. 36-36

ANCIENT TAPESTRIES - Louis Bourgeois.
174, boulevard Saint-Germain, Paris. LIT. 54-48.

Téléphone :
Opéra 41-50 and 43-85

Télégrammes :
Franbaltique - Paris

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2, rue de l'Échelle — Paris-1er
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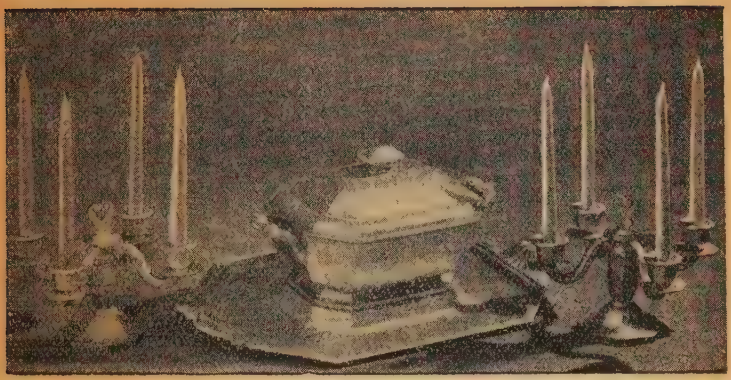

METARGENT. Orfèvrerie d'Art (Fabricant)
187, rue du Temple, Paris. ARC. 24-28

Le Pré aux Clercs

The aristocrat of italian cooking
on the historic site of the
"Rendez-vous de bonne compagnie"

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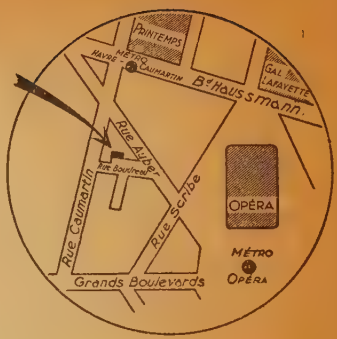
Tél. : OPÉra 97-35, 36, 37



DAILY EXCURSIONS

10,30	Paris (modern).
14,30	Paris (historical).
14,30	Versailles.
10,30	Versailles and Malmaison.
10,30	Fontainebleau and Barbizon.
21,30	Paris by night (4 cabarets).

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3 days	Normandy, Mont St-Michel, Landing beaches.
4 days	Strasbourg, Alsace.
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10 days	Pyrenean, Lourdes, Biarritz.
10 days	Alps, French Riviera, Provence.

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●

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●

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It is in your interest to consult us.

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« PETITE CHOUETTE »,

œuvre de Mme Soldevilla « Lolo »,

déléguée culturelle de Cuba.

●

Pavillon Cubain,

Cité Universitaire,

Paris.

EXTRÊME-ORIENT

The collections of the Department of Asiatic works of art have now been joined with those of Musée Guimet, 6, place d'Iéna, where the archaic chinese bronzes and chinese sculpture in bronze and in stone can now be admired, as well as the well-known Grandidier collection of chinese porcelain and pottery, and japanese etchings.

ENGHIEN-LES-BAINS

7 Miles of Paris

Motor-car daily departures 3,15 PM, 4,45 PM, 6,30 PM and 8,30 PM, place de l'Etoile (avenue Mac-Mahon corner). Return isured.

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The most active sulphur springs.

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The only select gambling club near Paris, where ladies are admitted.

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Overlooking the lake - Ideal for boating - Finest cuisine and service

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*

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CLOSED ON SUNDAYS AND HOLIDAYS

OTHER INDISPENSABLE PUBLICATIONS

Map of the Metro, in colours.

Map of Bus routes, in colours.

Map of Paris, with principal Buildings.

Map of Paris for Motorists (one way and no-entry streets, parkings)

Directory of Paris streets, with map.

Directory of streets in the suburbs, with map.

Illustrated Guide-Book of Musée du Louvre.

— — — **Château de Versailles.**

— — — **Château de Fontainebleau.**

— — — **Château de Malmaison.**

— — — **Château de Saint-Germain.**

— — — **Chartres, Rambouillet.**

— — — **Rouen.**

The Paris Museums, all included in one guide.

Paris, City of Beauty, Capital of good Taste, an album of photo graphic views.

English-French Dictionary, with pronounciation.

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I. N° 387.